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"THE ROUT OF SAN ROMANO." FROM  
THE PAINTING IN THE NATIONAL  
GALLERY, LONDON, BY PAOLO UCCELLO

# THE STUDIO

THE INNOCENCE OF PAOLO  
UCCELLO.     ♡     ♡     ♡     ♡

THERE was, as we all know, a Victorian School of Art that regarded certain kinds of realism (in painting) as the one standard by which all pictures should be judged. And it is not dead yet. To this school *visual realism* stands for *Truth*; and all paintings that do not conform to this standard fall short of supreme achievement. Most fortunately Truth will not be confined in a pigeon-hole; though a generation, and sometimes more, may be hoodwinked into believing—what its painters find flattering to themselves—that to it has been vouchsafed the peculiar privilege of knowing Truth, and of confining her within the narrow limits of its comprehension. ♡

And so it follows that for several generations Paolo Uccello has been patronized as a would-be realist who failed, in a charming and naive way, to reach his goal. But now—and perhaps it is the study of Eastern Art that has illuminated the artists and critics of to-day to this knowledge—Uccello is, in this generation, appreciated as one of the world's greatest decorators; as subtle and distinguished as the greatest painters of China, though innocent, it is true, of the facile tricks of the optical illusionist. For *The Rout of San Romano* (of recent times, one of the most admired of all the pictures in the National Gallery) is among the greatest examples of rhythmical composition in the East or the West. ♡ ♡

Our Victorian forefathers, though, could not see this facet of Truth—it would not have fitted nicely into their pigeon-holed conception of her; they therefore cut it out; they ignored or neglected the arts of China, Persia, India and Japan, or they could not have written of Uccello as they did. To quote one typical example, penned by a learned gentleman not so very many years ago. He says: “. . . Paolo Uccello, who muddled his composition through working entirely by rule of thumb. . . .” If, to the Victorians, *The*

*Rout of San Romano* was a “muddled” composition, then we can congratulate ourselves on at least one step forward in a proper knowledge of the essentials of great decoration; for to us the “muddle” is not in *The Rout of San Romano*, but in the heads of such critics. ♡ ♡ ♡

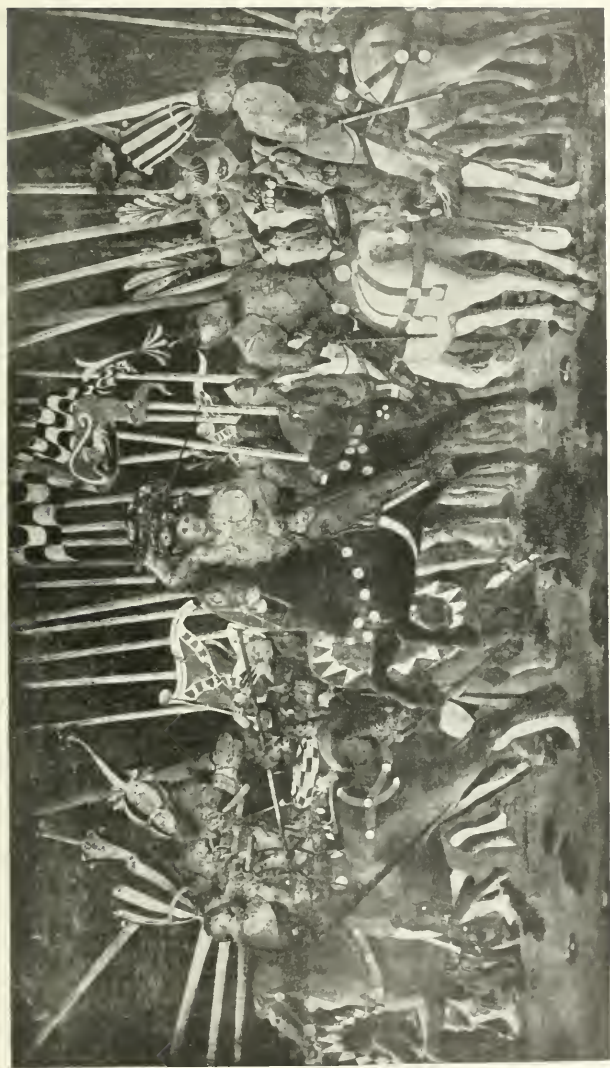
As to those who regarded Uccello as a realist who failed in his aim, one must suppose that it was his deep interest in the problems of *perspective* that misled them. They must have decided that alone to a realist could perspective have made such an appeal, and have judged him by the knowledge of perspective evolved in the generation that succeeded him. He was no realist. A very few minutes' study of Uccello's pictures should prove this to an unbiased mind; for in every part of them *decoration*, and not realism, was the aim; the simplification of the forms, the subtly considered relation of the colour masses and his (at that time considerable) knowledge of perspective are *all* utilised to produce a supremely fine decoration. Not only is his simplification of forms *not* that of the embryo realist, and typical of the decorator, but his qualities of colour and rhythm are those that no realist has ever yet achieved. ♡ ♡ ♡ ♡ ♡

However, students of war, I fancy, are probably not very deeply impressed by Paolo Uccello's battle pictures; rather was he a painter of pageantry, and his battles do but suggest a little friendly jousting. There is no agony in them! no dust! no blood-stained bandages!—the war symbols of the modern painter. There are, it is true, some broken lances; but they have been broken on the shields of scathless heroes; even in the picture in the Uffizi Gallery one is doubtful whether the central incident is a hit or a miss; for the knight on the great white horse may be neatly dodging the enemy lance or meeting his death . . . well-fleshed horses kick their fat little legs about in a fierce manner, and some have evidently slipped down—tripped, no doubt, by the helmets, shields and lances that careless



"THE ROUT OF SAN ROMANO," FROM  
THE PAINTING IN THE UFFIZI GALLERY  
FLORENCE, BY PAOLO UCCELLO  
(Photo, Allmart)





"THE ROUT OF SAN ROMANO." FROM  
THE PAINTING IN THE LOUVRE  
PARIS, BY PAOLO UCCELLO  
(Photo. Allman)

combatants have dropped on the polished floor! No, students of war must go to Goya; though, in the picture in the National Gallery, they can find one casualty—a pathetic little knight lying face downward; he may be the symbol of "the Rout," but I incline to the opinion that he died in the interest of perspective and the cause of great composition. ■ ■

GEORGE SHERINGHAM.

[The picture by Uccello in the National Gallery, London, was formerly supposed to represent the battle of Sant' Egidio (1417) and is so referred to by Ruskin, but it was shown by Mr. Herbert P. Horne ("Monthly Review," 1901) that this painting and the two in the Uffizi Gallery and the Louvre respectively form a set of three pictures commemorating the rout of the Sieneze forces by the Florentines at San Romano in 1432 which Uccello painted for the palace of Cosimo de' Medici.—EDITOR.] ■

## THE OLD SALON, PARIS, 1922 ■

VARIED opinions unanimously agree on one point, that due to judicious hanging and general arrangement this year's Salon (the 135th) of the Société des Artistes Français was one of the most just that has been held for many years. Here, however, as at almost all French exhibitions, the want of system adopted in numbering the exhibits was hopelessly bewildering; under the existing conditions, any attempt with the aid of the official printed guide to find a specially desired work only led to frenzy-provoking search. ■ ■ ■ ■ ■

As in previous years, the sculpture section was at once vastly impressive, and amongst the numerous exhibits not a few



"ADORATION." PLASTER FRAGMENT BY ROGER DE VILLIERS

# THE OLD SALON, PARIS, 1922



"UNE BRETONNE (PAYS DE GOËLO)." GREY GRANITE  
STATUE BY FRANCIS RENAUD  
(Photo, J. Roseman)

claimed no mere passing attention. Marble as a medium was less in evidence on this occasion, the use of unpolished granite and other warm and cold coloured stone being charmingly exemplified in most of the outstanding works, as, for instance, in Francis Renaud's *Bretonne (pays du Goëlo)* in grey granite, singularly attractive in its proportional conception and thoughtfully cut simplicity; and *Jeunesse*, a delightfully composed life-sized group in white stone, by Pierre Christophe, depicting a small child fondling a calf, and

close to the latter was a plaster fragment entitled *Adoration*, by Roger de Villiers, which strongly appealed by its intrinsic beauty. Naturally much labour had been expended on war memorials and (using the word in its double meaning) grave subjects, which by overstrained sentiment were not all creatively inviting. The stone statue *Fleurs de France*, by René Bristol, was, however, particularly alluring, sentiment, symbol and art being simply and charmingly combined in it, while its placing on a rich green grassy mound added considerably to its unique attractiveness. Then there was Roger Picard's *Plaster Fragment* and a drawing showing the monument as it will appear when completed, which predicts that it, too, will be uncommonly dignified. Works in



"VICTOIRE." BY  
C. SARRABEZOLLE



"LA LINGERIE (HÔTEL DIEU DE  
BEAUNE)." BY JOSEPH BAIL





*« Rien n'est si dangereux qu'un ignorant  
ami, mieux vaudrait un sage ennemi. »*  
La Fontaine's Fables.

*“L'OURS ET L'AMATEUR DES  
JARDINS.” BY JEAN MAXENCE*



"LES PIGEONS BLANCS"  
BY JEAN DUPAS  
(Photo, Vizzavona)

bronze with few exceptions were perhaps less inspiring, one of the most appealing being Charles Sarrabezolle's *Victoire*, the drawing attached showing it as placed on top of a long column shaped like an obus, the base decorated with smaller pillars of similar character. Among other outstanding items one must include François Sicard's *Liberté, Egalité, Fraternité*; Marcel Walbaum's *La Nuit*; the stone group, *La Grande Sœur*, by Leo. Blairsy-Laporte, and the *Salomé* in plaster by Antoine Orlandini. ■ ■ ■ ■ ■

Every Salon brings the same unanswered question: What becomes of the

vast multitude of paintings? Here in these 43 galleries, to say nothing of the surrounding balcony, were arrayed a great number of works, to the artistic worth of which one can scarcely believe that time will ever add anything. Nor were there many picture exhibitors who reached out beyond the commonplace type of subject, or expressed much more than a wearisome poverty of ideas. However, not to all is this rather drastic and purely personal feeling of truth applicable. Cleaner colour than heretofore predominated, and the majority of the painters appeared to have wiped the

nocturnal fogs from their palettes, while from not a few landscapes the spirit of heat and sunlight vigorously called. In that way Adam Styka's *Une rue couverte (Fez)* was exceptionally well expressed, and there was, too, a subtle charm in Raymond Wintz's landscape *Le port de Cancale*. Mlle. Marcelle Ackein's *Un dour (bled marocain)* was certainly delightfully personal and decorative in its conception, while the feeling of life and light was wonderfully conveyed by Maurice Bouviolle in his *Jour de Marché à Ghandaïa (M'zab)*. Then one had the artificial lighting in Francois Flameng's *Fête Nocturne*, with all the brilliance that one associates with a gay terrace of a Bois de Boulogne restaurant on a warm summer night. With a certain affinity of attraction

one was drawn to the strikingly fashionable work of J. G. Domergue, notably his *Spinelli* with its vigorously painted figure, white cockatoos and red screen, and the variation of a similar palette used in his *La Dame à la Rose* against a gold screen background, luminous red, white and green chair drapery, on which rests the dark haired figure in magenta slippers with her rose. Perhaps more remarkably impressive was a work to which a considerable amount of attention has been paid—the decoratively conceived canvas, *Les pigeons blancs*, by J. T. Dupas, exceptionally brilliant in its yellow, red and blue background, black drapery and foreground display of rich red and violet fruit, on a green spacing, where the flesh-coloured figures gambol harmoniously in rhythm



"LA DAME À LA ROSE"  
BY J. G. DOMERGUE  
(Photo, Vizzavona)



"FÊTE NOCTURNE"  
BY FR. FLAMENG  
(Photo, Vizzavona)

with the white pigeons. To quite another order of pictorial expression belongs *L'Ours et L'Amateur des Jardins*, by Jean Maxence. The subject—a little figure in pink asleep amidst the sunlit garden of foxgloves and fuchsias, unconscious of his playfellow the bear's method of killing a fly which crawls lazily on his cheek—quaintly illustrates the lines from *La Fontaine* decoratively applied to the frame: "Rien n'est si dangereux q'un ignorant ami, mieux vaudroit un sage ennemi." ■ ■ ■

To a different land one is carried in the work of Joseph Bail, by whose recent death France has lost one of her most competent painters. His wonderful

technical knowledge was clearly evinced in his *Les Dentellières*, which received the medal of honour in 1902, and his *La Lingerie* (*Hôtel Dieu de Beaune*) evoked considerable praise when shown in the Petit Palais in 1918. Much as I would desire to dwell on other works by French artists, space will but permit of a brief enumeration, amongst which I must not omit the personal *Baigneuses*, by Alfred Dabat, the large gallery of decorative panels by J. G. Henri-Martin; P. Marcel-Béroneau's visionary *Fatale*; the simply conceived *Brume sur la Seine*, by P. J. Berteaux; the decorative harmony in blues and violets, *Jesus est mis au Tombeau*,



## THE OLD SALON, PARIS, 1922

by E. E. Thiéry; the pastel, *Parfums Mystiques*, by Mlle. Marguerite V. Burdy; the *Illustrations pour le Ramayana*, by Mlle. Suzanne Lagneau, and some excellent black and white drawings by Victor Charretons and Louis Jourdan. ■ ■

Amongst the contributions by English artists, *The descent from the Cross*, in water-colour, by Miss Hawksley, was particularly arresting, appealing alike by its colour and its impressive design. Not a few of the works sent from England have already been illustrated in THE STUDIO or publicly exhibited in London. They include Mr. E. Reginald Frampton's visionary *Love and the West Wind* and *Love in the Alps*; Mr. A. Talmage's *By Cornish Leas*, an attractively painted figure in grey and black checked shawl against a shimmering sea; a similarly interesting child and her dog under the sunlit lime trees (*Sous le Tilleul*), by Miss A. K. Browning; *Hilda*, by Mr. Frederic Whiting; *Laughter*, by Mr. T. C. Dugdale; portrait of *Miss Vera Butler* and interesting little figure, *Dancer*, by Mr. John da Costa; some attractive portraits by Miss Flora Lion; *Old Inn* and two interesting still-life pieces, by Mr. John Russell; Mr. Munnings's *At a Point-to-Point Meeting*; *The Last Rays*, by Mr. Julius Olsson, and *Evening on the Cornish Coast*, by Mr. R. Borlase Smart; two portraits by Mr. William Carter and Mr. H. A. Olivier's large canvas, *Supreme War Council* (Royal Academy, 1920), and a bright little landscape, *The Beach*, by Mary E. Stephenson. Glasgow was interestingly represented by a thoughtfully designed portrait by Miss Norah Neilson Gray; two equally accomplished portraits, *Madame Shanks* and *Madame Primrose*, by Mr. W. Somerville Shanks; a busy street scene, *Demolition*, by Mr. Thomas Hunt, and *The White Ship, river Clyde*, by Mr. James Kay.

E. A. TAYLOR.

POSTSCRIPT.—Since the foregoing article was written the awards of medals, etc., have been made, and among the recipients are many of the artists mentioned therein. Gold medals have been awarded to Miss Browning, Mr. Talmage, Mr. Munnings, and MM. Christophe, Dupas and Dabat in respect of the works referred to; silver medals to Mr. Shanks (*Mme. Shanks*), M.

Raymond Wintz (*Port de Cancale*), M. René Bristol (*Fleurs de France*), M. Renaud (*Bretonne*), M. de Villiers (*Adoration*), M. Bouviolle (*Jour de Marché*), and Mlle. de Burdy (*Parfums Mystiques*); a bronze medal to M. Roger Picard for his *Plaster Fragment*; and Honorable Mentions to Miss Hawksley, Mlle. Lagneau, M. Adam Styka and M. Orlandini.



"DESCENT FROM THE CROSS"  
BY D. W. HAWKSLEY



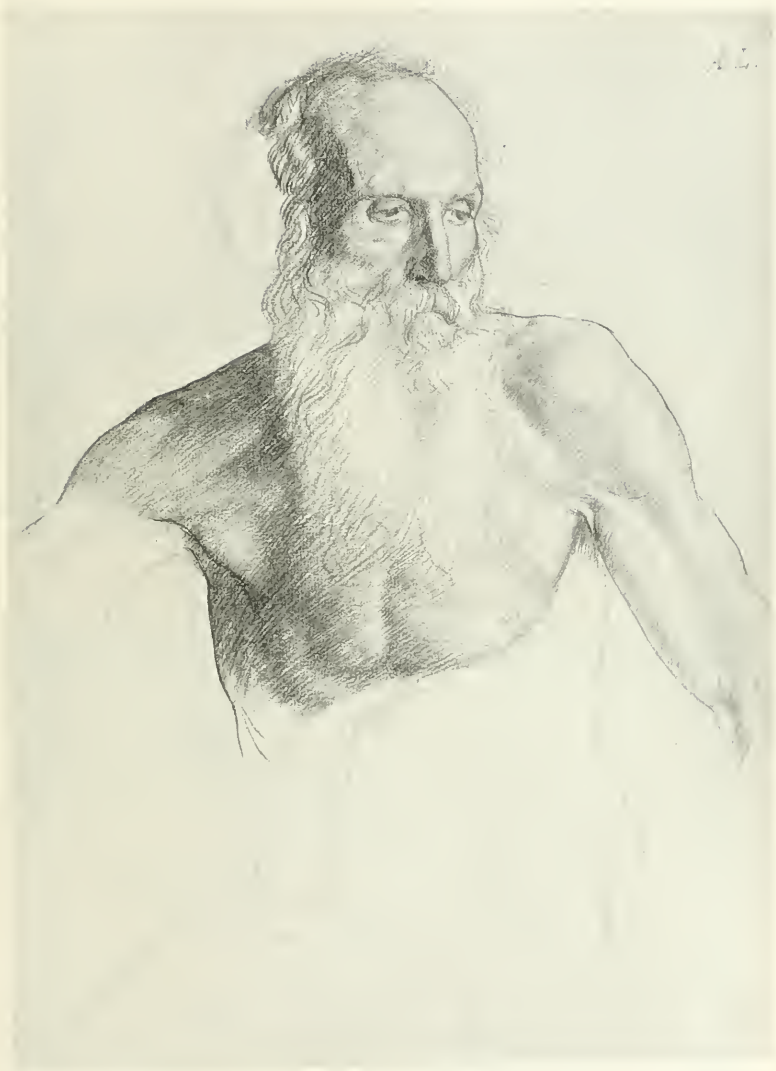
"DEATH THE WOOER." SEPIA DRAWING BY ALPHONSE LEGROS

ALPHONSE LEGROS: THE BLISS COLLECTION AT THE GROSVENOR GALLERIES.    ♦    ♦    ♦    ♦

THE exhibition of paintings, drawings and prints by the late Professor Legros, which almost entirely filled the Grosvenor Galleries during the month of May, was an event of no little significance, affording as it did an unusual opportunity for studying, in all its manifestations, a talent at once distinguished and versatile, while at the same time bearing witness to the ardour and devotion shown by Mr. Frank E. Bliss in forming that unique collection of his, from which the material for this

exhibition was exclusively drawn. As remarked by Mr. Charles Ricketts in his note of introduction to the catalogue, it is rare to find a collector who does not follow the fashions of the moment and whose hobby is to preserve and illustrate the several manifestations of a single outstanding personality.    ♦    ♦    ♦

Though relatively few in number, the oil paintings owned by Mr. Bliss and shown at the Grosvenor Galleries comprise several works of great interest, emanating from the artist's early career before he left France and settled in England. The earliest is *Le Manège* (Horse Well), of which there is also a



"ÉTUDE DE VIEILLARD À LONGUE  
BARBE." LEAD PENCIL DRAW-  
ING BY ALPHONSE LEGROS

## ALPHONSE LEGROS: THE BLISS COLLECTION

study in oil on cardboard; both appear to have been painted between 1855 and 1858, when Legros was a youth, and belong to a series of designs illustrating the life of the Trappist Monks, upon which he was engaged prior to his migration to England. *Les Moines Bûcherons* also belongs to this series. The picture *L'Angélus*, dated 1859, representing a group of country folk—women and children—inside a church, was praised by Baudelaire and bought by Seymour Haden (who also bought *Le Manège*), shortly before Whistler, finding Legros in "so deplorable a condition that it needed God or some lesser person to pull him out of it," brought him to London, where he worked for a time in Whistler's studio.

The drawings owned by Mr. Bliss form in themselves a remarkably interesting collection, almost every imaginable medium being represented—lead pencil, pen, gold and silver point, chalk and charcoal, sepia wash, water-colour—and also divers combinations of these, such as pen and water-

colour, pen, wash and oil, and in one case, pen and oil with etching.

The crowning glory of the collection, however, is the incomparable series of etchings, dry-points and lithographs which Mr. Bliss has with indefatigable zeal gathered together from many sources—not absolutely complete, indeed, but comprising many impressions of extreme rarity. As an etcher Legros was extraordinarily prolific, his plates numbering several hundred, but as Mr. Campbell Dodgson has observed, it is not the quantity but the quality of his production that assures him an eminent place among nineteenth century masters.

In briefly recording this unique display at the Grosvenor Galleries it is unnecessary, even if it were possible to do so in the space available, to discuss in detail the various phases of the art of this "belated Old Master," as Legros has not inaptly been called by his sincere admirers. As regards his work as an etcher, that was discussed at considerable length by Mr. Shaw Sparrow in this magazine



"LES MENDIANTS DE BRUGES"  
ETCHING (3RD STATE)  
BY ALPHONSE LEGROS





"BERGERIE SUR LE COTEAU"  
ETCHING (ONLY STATE)  
BY ALPHONSE LEGROS

a few years before the artist's death, and that article was followed shortly afterwards by one from the pen of M. Léonce

Bénédite on his paintings and sculpture (see *THE STUDIO* for January and June, 1903). ♦ ♦ ♦ ♦ ♦



"LE FERMIER AU REPOS"  
ETCHING (6TH STATE)  
BY ALPHONSE LEGROS



"LE LABOURAGE," PEN AND SEPIA  
WASH. BY ALPHONSE LEGROS



"MOISSONNEUSES SURPRISES PAR  
L'ORAGE," LITHOGRAPH (FIRST  
STATE) BY ALPHONSE LEGROS.



# SOME SPANISH DRAWINGS

BY

W. RUSSELL FLINT, R.W.S.



"GITÁNA MOTHER AND CHILD."  
BY W. RUSSELL FLINT, R.W.S.



Mule Girl, Jalon Valley (1921)  
W. Russell Flint 1921

"MULE GIRL, JALON VALLEY."  
BY W. RUSSELL FLINT, R.W.S.





— W. RUSSELL FLINT —

"SMILING GITÁNA,  
TORMES VALLEY," BY  
W. RUSSELL FLINT, R.W.S.



"GITÁNO FAMILY." BY  
W. RUSSELL FLINT, R.W.S.





"ARGUMENT." BY W. RUSSELL FLINT, R.W.S.



Flint, W. R. S.

W. Russell Flint

"PANCORBO." BY  
W. RUSSELL FLINT, R.W.S.

JOHN LITTLEJOHNS, R.B.A.,  
LANDSCAPE PAINTER. BY W. H.  
CHESSON.   ♦   ♦   ♦   ♦   ♦

THE fact that we so often apply to paradox for relief from truism shows the rarity of a stimulating element in general conversation and explains why, on a certain Wednesday in 1916, my attention at a small social gathering was diverted from the pictorial charm of a renowned actress by the remark: "We overrate the subtlety of mist." No doubt if the remark had been: "We underrate the suavity of a parterre of scarlet geraniums and calceolarias on the sunny side of a red brick villa in June," I should have been even more inclined than I was to talk to the man who made it, for I am one of those rather lonely writers who delight

in Nature's major chords; but the hint of a disparagement of mist, that formless idol of the super-refined, was enough to draw me into the range of a pair of eyes which seemed to sport like sunbeams on telegraph wires. They were the eyes of Mr. John Littlejohns, and I soon knew much about their creative function, as the artist availed himself of my substantial existence to make several drawings and at least one clay model of an individual whose pen (alas!) is not the instrument referred to in the proverb exalting the writer above the soldier. The artist surprised me by the precision and perfection with which he set down his idea of my physiognomy while conversing about life and literature, and he also surprised me by a series of disatisfactions, each one of which was the parent of another portrait



"A VALLEY IN THE SOUTH DOWNS"  
BY JOHN LITTLEJOHNS, R.B.A.

or bust. I was very familiar with the emergence of a good drawing out of a mess of misdirected lines, but I found it fascinating (if melancholy) to watch an artist produce, at the prompting of an exacting self-criticism rather than the bidding of any Muse, a set of skilful variants on a theme less interesting to the public than a promising welter-weight. What I saw of Mr. Littlejohns as a portrait-artist showed that his concentration on landscape merely denoted a choice and not a mental limitation.     ♦     ♦     ♦

He was born at Orchard Hill, near Bideford, Devon, on a 4th of May, an anniversary of the day which saw the birth of Sir Thomas Lawrence, but Mr. Littlejohns would smile far from inscrutably if we presumed to name his guardian angel Thomas on the strength

of this coincidence. Our artist's general schooling ceased at sixteen, and he became a pupil-teacher of drawing in a school of art at Bideford. In 1896 he went to Swansea, and for ten years he did nothing that a miniature biography need record save teach and acquire knowledge. Here I may say that he is, as were Herkomer, MacDowell, Brabazon, etc., an example of the sympathy between the arts of music and painting. No one who has seen him sportively translating characteristics of his acquaintances into violin music or taking down melodies as they were chanted to him, can doubt his ability to have become a creditable composer if he had occupied himself with sound instead of colour. Arrived in London in 1906, he shared a studio with Mr. H. E. Compton, the landscape artist;



"THE SHADOW." BY  
J. LITTLEJOHNS, R.B.A.



"WHARFEDALE." BY  
J. LITTLEJOHNS, R.B.A.

and he fraternised with Mr. Leonard Richmond, R.B.A., when the latter's foot was but raised to the first rung of the ladder of fame. His first exhibited picture was an oil painting of Brentford Bridge, which was hung in the Royal Academy. He is now a member of the Royal Society of British Artists and of the Pastel Society, and besides exhibiting with these Societies he has been an attractive element at Walker's Galleries, the Burlington Gallery and St. George's Gallery. ■ ■ ■

No one is more keenly sensible of the defects of schools of art than Mr. Littlejohns. Copying instead of creation, anatomy instead of characterisation, are results of conventional teaching which he uncompromisingly condemns, and he fortunately is able by tongue and pen to

advocate a better system than that by which "artists" have been mechanically created in this country. ■ ■ ■

The pictures by Mr. Littlejohns which appear in this number are characteristic of that side of his art by which he chiefly elects to be known. For several years he has studied the South Downs with a view to portraying them with the higher veracity unintelligible to a person who cannot understand that a historical novel may be truer than a work of accurate but ill-composed history. "My pictures," wrote Mr. Littlejohns to me, "are seldom topographical. A foreground may come from one end of Sussex, a middle distance from the other end, and the scheme of colour or lighting from neither." Thus the truth of a typical landscape by Mr. Littlejohns is

apparent, not by a visit to a particular place, but by synthesising into an integral beauty a number of impressions. Anecdote, document, any detail unfavourable to a purely artistic idea of design in three dimensions and not helpful to the spiritual beauty of a picture, is refused by his severe but not extreme sentiment for the ideal. There is nothing obtrusively peculiar about Mr. Littlejohns' work. He does not, for instance, like Mr. Bernard Canter of Rotterdam, translate the personal into the abstract. Scenery remains scenery, and anybody with a taste for rambling and scrambling may look at *A Valley in the South Downs* with memory and longing in the feet that have trodden just such a path as the white ribbon in the picture suggests rather than assures us of. Here indeed we have an image which Nature would not disown, though, to quote the artist's commentary, The mighty rhythm

of the "bare slopes where chasing shadows skim" has been accentuated to give a sense of greater depth and solemnity to the "broad and brookless vale." He tells me that this is "the most characteristic example" of his method—"a co-ordination of lines, tones and planes." ▯ ▯ ▯ ▯ ▯

A landscape is too often dismissed with a *coup d'œil*. There is no Chloe in the meadow, no hamadryad under the oak; and dragged or drugged by his gynolatry the individual to whom the picture is appealing passes on. There is, however, a logic of travelling in a picture which Mr. Littlejohns, as becomes an artist who exteriorizes mental landscapes, admirably understands. With light and line his landscapes invite thought-weary man to places where wind and sunshine are free to roam; and it is good to know that his visions originate in the same country as Leicester Square and Fleet Street. ▯



"A HOLLOW IN THE DOWNS"  
BY J. LITTLEJOHNS, R.B.A.





"THE WINDMILL," PASTEL BY  
JOHN LITTLEJOHNS, R.B.A.







"HERBERT IN THE WIRRAL"  
OIL PAINTING BY WILL  
C. PENN, R.O.I.

## THE PAINTINGS OF WILL C. PENN, R.O.I. ♦ ♦ ♦ ♦ ♦ ♦ ♦

AN artist working in the Provinces has one great comfort. He is far from the madding critics' wordy strife. He hears the voices of these excellent and necessary persons: their theories of Art all loudly proclaimed at once and all so right in some-one's opinion, penetrate to him—but muted. He thus takes each man's censure without being deafened and may develop more naturally, undisturbed save by the provincial public, whose general critical faculty may produce in him tears

or laughter but not serious artistic disturbance. ♦ ♦ ♦ ♦ ♦

Mr. Will C. Penn, an artist whose training began in his native London at the Academy Schools, was modified under Jean Paul Laurens in Paris, and was finished by an intensive study of the Dutch masters, now lives in this provincial atmosphere in Liverpool. The undercurrent of an abiding love for Velasquez completes the mental environment. The last and much the most interesting factor is the mind of the artist himself. ♦ ♦ ♦ ♦ ♦

It is curious that soldiering often seems to be a benefit to a man's art. Benvenuto



"THE HAMMOCK." OIL PAINTING BY WILL C. PENN, R.O.I.

Cellini and his contemporaries worked all the better for intervals of fighting, and to some extent the same thing appears to apply in the case of moderns. Three years of fighting (with a military cross adventure thrown in) made a distinct and desirable difference in the work of our subject. His work is now gaining in power and is a reflex of personality rather than of any school. It is direct, reasonable and dignified and has the unmistakable characteristics of the English painter. The work of every artist worthy of the name has, like its producer, a mind governing a body. When the mind outgrows the body puny technique and craftsmanship result. When the body outgrows the mind we have a type of work which is so useless and so violently irritat-

ing that the impatient critic may even be excused for consigning it to an out of the world place with a tropical climate. ¶

Mr. Penn's mind is quite active and from this activity spring freedom, a study of humanity and the eternal charm of diversity: he can see for instance the difference between a peculiarly fierce male (let us say a Liverpool business man) and the softened sweetness of a little girl, and approach either in the spirit which the classic mayor intended when he vowed to act "without partiality on the one 'and or himpartiality on the other." Painters of portraits and other things too rarely modify their manner according to their matter. We have all seen the paint hewn child or the pretty gentleman. ¶ ¶ ¶ ¶ ¶



"A SUMMER AFTERNOON"  
OIL PAINTING BY WILL  
C. PENN, R.O.I.

The man who can paint many subjects in the spirit those subjects demand is a greater artist than he who paints one thing and one only and for ever, nature (hard task mistress) having made no two subjects alike. The portrait painter who gains the whole world of technical achievement is profited little if he lose his own soul and that of his sitter in the process. It is therefore the true portrait painter of whom we can say that in looking at his works we can form an idea of how the sitters would act in certain events of life, especially when the painter is an objectivist; for the frequent stumbling block of the objectivist is a neglect of the spiritual or an inability to express it. Said Stevenson "The difficulty of literature is not to write, but to write what you mean." It is possible in painting to be so taken up with brush flourishing

that we lose our meaning altogether, or express what we did not intend. Mr. Penn's brush is lively but his mind is livelier and his sitters are given information about themselves in a manner kindly but inexorably truthful. ♦ ♦ ♦ ♦

Mr. Penn's still life studies are excellent in tone and colour and as definite and serious as those of the Dutch masters whose inspiration he has felt. In their good company he has declined to float above the third dimension and has clung to literal truth. The attitude which conveys "I may or may not like this, but it is there" does not suit everyone, but it has an indisputable right to existence, if the spirit behind the attitude is well expressed. ♦ ♦ ♦ ♦

Spirit is the special property of no one school and it may well be found in the work of a man whose general development has been



"STILL LIFE." OIL PAINTING  
BY WILL C. PENN, R.O.I.

moulded from diverse quarters. It is the fundamental fact of all good art—the great central creative power. ■ ■ ■

The spirit in the genre pictures which mark a new phase in the artist's development is one of joy—of human beings glad under summer skies. *The Picnic, The Hammock* and *A Summer Afternoon* are charming examples with a sense of composition which makes each work a complete and satisfying whole, with well modulated values and delightful luminism. *Herbert in the Wirral* is soft and brilliant in colour. In some feminine studies there is an almost Pre-Raphaelite intensity. ■ ■ ■

Mr. Penn has exhibited at the Royal Academy (since 1902), The Society of Portrait Painters (New Gallery) and elsewhere, and has been a member of the

Royal Institute of Oil Painters since 1909.  
J. W. STEPHENS.

"THE STUDIO YEAR BOOK OF DECORATIVE ART, 1923," is now in course of preparation, and the Editor is prepared to consider designs with a view to publication in the volume. In addition to the usual sections devoted to Domestic Architecture, including interiors and decoration, he proposes to devote considerable space to illustrations of furniture, fireplaces, textiles and embroidery, pottery, porcelain, glassware, electric light fittings, metalwork, garden designs and garden furniture. Drawings or photographs should be sent in not later than September 15th, addressed to the Editor, THE STUDIO YEAR BOOK, 44 Leicester Square, London, W.C. 2. ■





"THE PICNIC," OIL PAINTING  
BY WILL C. PENN, R.O.I.





## STUDIO-TALK.

(From our own Correspondents.)

LONDON.—In sending us the printed conditions for the Rome Scholarships, 1923, the Honorary General Secretary of the British School at Rome desires it to be made known that provision has been made for the payment of a grant towards expenses of candidates attending the final *en loge* competition in London. The scholarships for engraving (comprising all forms of hand engraving, both intaglio and relieve), decorative painting, sculpture, and architecture, are each of the value of £250, and ordinarily tenable for three years. In each of the first three faculties there is an open examination preceding the final competition, which is restricted to not more than four candidates; while in architecture only approved candidates may compete in the preliminary. Intending competitors for any of these scholarships must be British subjects under 30. Full particulars can be

obtained from the office of the British School, 1 Lowther Gardens, London, S.W. 7.

Mr. Sydney Lee was recently elected an Associate of the Royal Academy as a painter, and not as an engraver, as inadvertently stated in our May issue.

The drawing by Mr. George Marston reproduced on this page is one of a series of twenty-two exhibited in May at the Grosvenor Galleries and representing the only tangible results of his work as artist to Sir Ernest Shackleton's ill-fated Antarctic Expedition of 1914-16. The crushing of the "Endurance" in the Weddell Sea, in October, 1915, proved a disaster to Mr. Marston in more ways than one, for he lost the whole of his work except eight of the twenty-two drawings exhibited (including the one reproduced). Rarely if ever has an artist worked under such arduous conditions as those which he experienced during the long dreary months he and his party spent before relief came to them in August, 1916.

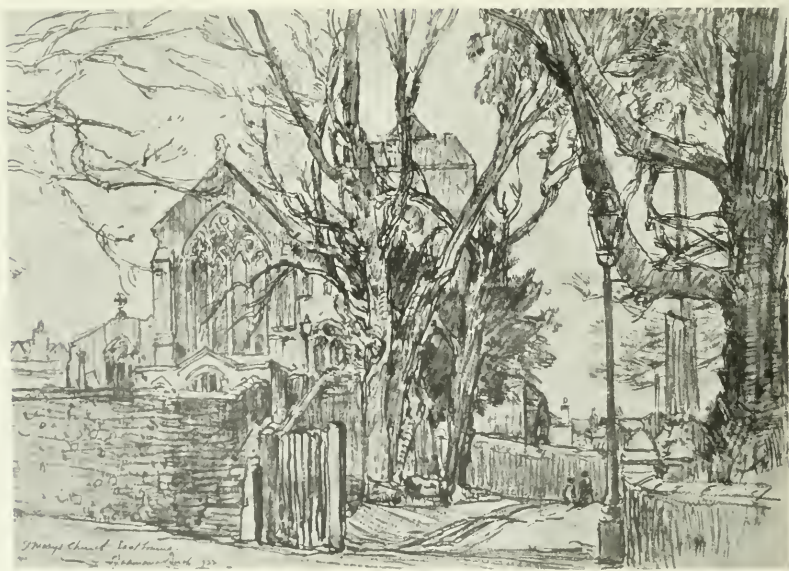


"THE 'ENDURANCE' IN THE  
PACK." BY GEORGE MARSTON  
(Grosvenor Galleries)

## STUDIO-TALK

Mr. Lamorna Birch's drawing *St. Mary's Church, Eastbourne*, and Mr. Anning Bell's *Little Pierre*, here reproduced, were both in the recent exhibition of the Royal Society of Painters in Water-Colours. This exhibition, notwithstanding the absence of work from some of the Society's leading supporters, such as Mr. Cameron, Mr. Clausen and Mr. Brangwyn, was well up to the high level one is accustomed to find in these displays. Landscapes usually predominate in the Old Water-Colour Society's shows, and such was the case on this occasion, but the figure subjects, though relatively few, comprised some of the most interesting work in the exhibition—as, for instance, Mr. Sargent's *Persian Ladies*, a very delightful *Mother and Child* by Mr. Charles Sims, R.A., and Mr. Munnings's evocation of the past in *Days of Yore*. ▀

The controversy which raged eleven years ago and has been recently revived in "The Whistler Journal," as to the artistic relationship of Mr. Walter Greaves to Whistler, has been again recalled by a recent exhibition at the Goupil Galleries of paintings, drawings and etchings by Mr. Greaves and his brother, but more especially in a foreword to the catalogue, in which Mr. William Marchant makes a spirited defence of Mr. Greaves in reply to statements made in the Journal. Many of the etchings and oil paintings in this exhibition figured in that of 1911, which occasioned the controversy referred to, but the main feature was a series of water-colour views of old nooks and corners of Chelsea, executed jointly by the two brothers. As conscientious transcripts of Chelsea as it was half-a-century ago, these drawings are of unique importance and one



"ST. MARY'S CHURCH, EAST-  
BOURNE." WATER-COLOUR BY  
S. J. LAMORNA BIRCH, R.W.S.



"THE LITTLE PIERRE"  
WATER-COLOUR BY  
R. ANNING BELL, R.A.  
(Royal Society of Painters in Water-  
Colours, 1922)

## STUDIO-TALK

would like to see them preserved intact in some public collection. Mr. Walter Greaves, who it is announced has been elected a "Brother" of the Charterhouse, contributes some interesting notes to the catalogue on Old Chelsea, and includes among them some reminiscences of Whistler and his mother, "a charming old lady and extremely sympathetic, if a little strict"—she was also very religious and "used to say that she liked being up in her bedroom because there she felt nearer her Maker." ♦ ♦ ♦ ♦ ♦

We reproduce some of Mr. John Garside's costume designs for "The Bonds of Interest," a Spanish play by Jacinto Benavente which was performed at the Everyman Theatre when it started in 1920. The period chosen for the play was one noted for gorgeous brocades, but economy necessitated the use of much less expensive material, the basis of most of the costumes

being Government serge, while the character of the period was conveyed in the trimmings of velvet, sateen, etc. Mr. Garside is an old student of the Manchester Municipal School of Art and the Slade School, London, but for some years past has almost entirely relinquished the ordinary practice of art and devoted himself to the stage in the dual capacity of actor and costume designer. He acted at the "Old Vic." all last season, and at the same time was wardrobe manager, designing any new costumes that were required. The designs reproduced are in the International Theatre Exhibition at South Kensington.

LIVERPOOL.—Of the decorated ships that sail the seven seas a goodly number belong to Liverpool. It is therefore fitting that the decoration of these ships should emanate from the workshops of Liverpool architects and artists. Among



COSTUME DESIGNS FOR "THE BONDS OF INTEREST." BY JOHN GARSIDE





COSTUME DESIGNS FOR  
JACINTO BENAVENTE'S  
PLAY "THE BONDS OF  
INTEREST" BY JOHN GARSIDE.





LUNETTE FOR THE NEW CUNARD  
STEAMSHIP "ANDANIA." BY G.  
HARRIS AND W. ALISON MARTIN

the artists, Mr. W. Alison Martin has probably done most in this direction. Pictures of his have found homes in ships belonging to the Pacific Steam Navigation Co., Messrs. Lamport & Holt, and, quite recently, in those of the Cunard Company. This company have adopted a method of procedure which merits commendation. The decoration of their two new ships, the "Andania" and "Antonia," was entrusted to a Liverpool firm of architects, Messrs. Shepherd & Bower, who have in turn

commissioned Messrs. G. Harris and Alison Martin to paint four lunettes—that is, two for each ship—as a suitable integral part of the decoration. So that we have the old right order—the patron, the architect, and the artist working together. The result of this combination of architectural and mural art is excellent. When an artist's work is set in beautiful mouldings designed by an efficient architect he is happier than when his picture inhabits some commonplace and guiltily gilt frame. The lunettes



LUNETTE FOR THE NEW CUNARD  
STEAMSHIP "ANDANIA." BY G.  
HARRIS AND W. ALISON MARTIN



## STUDIO-TALK

illustrated are light, bright and blue in scheme, and although to the practised eye a dual authorship is observable, the result is very pleasant, forming a worthy complement to the architectural scheme which is strong and soothing.

J. W. S.

**AMSTERDAM.**—Mr. W. O. J. Nieuwenkamp, the well-known etcher and draughtsman, an example of whose work is reproduced opposite, is a much travelled artist. He has spent much time in the East, more especially in the Dutch East Indies, and numerous are the drawings and etchings he has made of those parts. At home in Holland he has been no less active in exploring the little towns with their quaint old architecture. He has developed a characteristic style of his own, and is one of the few etchers who see no objection to the large plate. He prefers to rely entirely

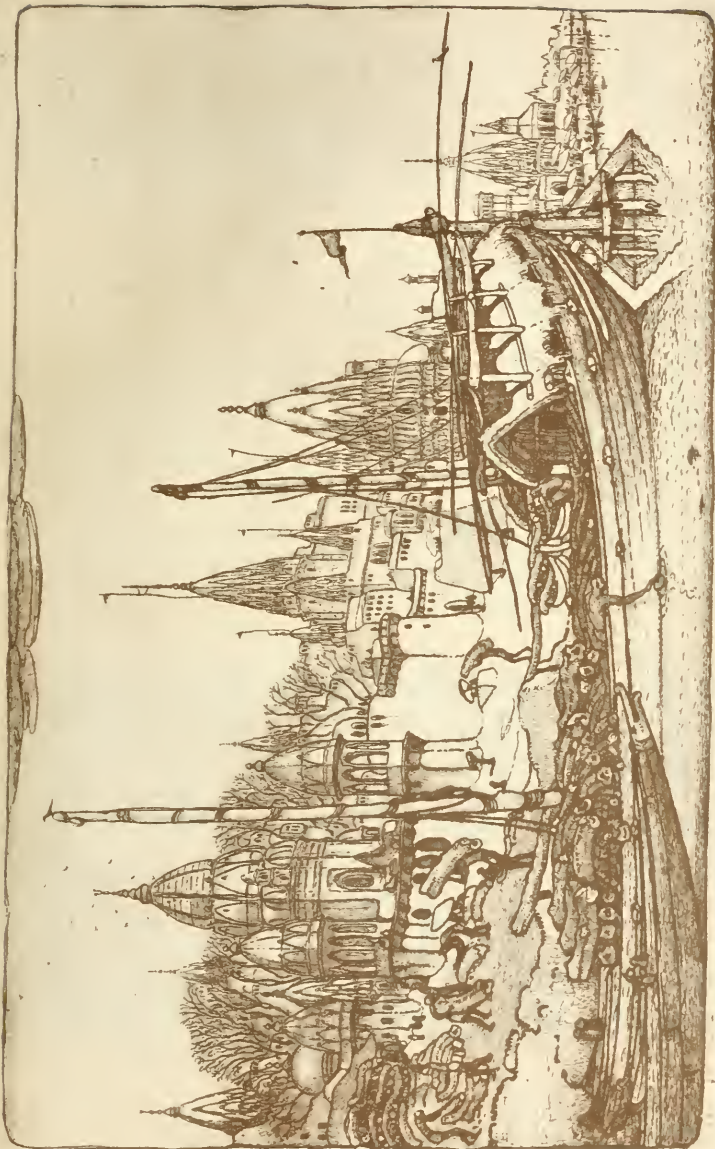
on the bitten line, leaving the unbitten parts quite clean.   ♦   ♦   ♦   ♦

**PARIS.**—An outstanding feature at the French Colonial Exhibition, held at Marseilles this spring, was a facsimile, in dimensions identical with the original, of the ruins of Angkor-Vat, in French Indo-China, which have attracted so much interest among artists and archæologists recently. Louis Godefroy, the eminent French etcher, was one of the first artists to see these in their reality, and the first to transfer his sketches to the copper-plate, when he fulfilled an artistic mission in those parts at the suggestion of the Governor-General, M. Sarraut, who has since become Minister for the French Colonies. M. Godefroy is, indeed, a Far Eastern enthusiast.   ♦   ♦   ♦   ♦

Among the most striking features at



"THE TEMPLE OF ANGKOR VAT: SUNSET." ETCHING BY LOUIS GODEFROY  
(By courtesy of MM. Gouiot & Cie., Paris.)



"BENARES." FROM AN ETCHING  
BY W. O. J. NIEUWENKAMP.





SILVER SUGAR BASIN WITH HANDLES AND FLOWER IN LAPIS LAZULI. BY JEAN PUIFORCAT (Bought for the Museum of French Art, Montreal)

the last Salon des Artistes Décorateurs were the purchases for the Museum of French Art at Montreal. One of these was a silver breakfast set with lapis lazuli handles and ornaments, of fine, robust and simple design, by M. Jean Puiforcat, a newcomer and quite a junior in this group. The artist is a son of M. E. Puiforcat, one of France's most famous goldsmiths, and before attempting design he worked on the apprentice's bench side by side with his father's workmen, thus be-

coming thoroughly conversant with the secrets of the craft to whose requirements and possibilities all innovation should be subordinated. He had, moreover, exceptional opportunities to cultivate peculiar connoisseurship, his father owning the finest collection of antique gold and silver French plate in existence, forming a veritable museum in his Rue Chapon warehouses, the collection comprising specimens which belonged to the French court and nobility, to Napoleon I., and to the Court of Portugal, of unique beauty and value, by master craftsmen from the time of Louis XIII. to the First Empire. To this technical experience M. Jean Puiforcat adds that artistic inspiration and personal manner of handling which are expressive of the talent for sculpture he manifests more freely on occasion. The little floral ornaments in his breakfast set and in other of his designs exhibited from time to time at the Salon d'Automne and the Pavillon de Marsan are the work of a modeller by nature. M. C.

PITTSBURGH, U.S.A.—Limited this year to one contribution from each painter represented, the Twenty-first International Exhibition at the Carnegie Institute (April 27th to June 15th) included



SILVER BREAKFAST SERVICE WITH LAPIS LAZULI ORNAMENTS. DESIGNED AND EXECUTED BY JEAN PUIFORCAT (Artistes Décorateurs' Salon, 1922. Bought for Museum of French Art, Montreal)



"MADAME VIARDOT"  
BY MAURICE MOLARSKY  
(Corcoran Gallery, Washington)

297 oil paintings, of which 123 came from abroad. In all 621 works were submitted. About fifty of the artists whose works were accepted had never before exhibited in a Carnegie Institute International Show. This is the only exhibition held in America where the works of foreign artists are displayed side by side with American productions, the only other one of similar importance being the Biennial at Venice.

The jury of selection and award on this occasion was composed of Mrs. Laura Knight of London, M. Lucien Simon of Paris, Mr. C. C. Curran of New York, and Mr. Charles H. Woodbury of Boston. The Gold Medal, carrying with it an award of

\$500 was secured by Mr. George W. Bellows of New York, for his painting *Eleanor, Jean and Anna*, a work that was awarded the Carol Beck Gold Medal at the Pennsylvania Academy Exhibition of 1921, and was reproduced as an illustration in a review of that show in *THE STUDIO* of April of the same year. The second prize, a Silver Medal and \$500, was awarded to M. Emile René Ménard, for his painting, *Women Bathing in the Greve*, and the third award, a Bronze Medal and \$500, to M. Henri Lebasque, for his work, *The Banks of the Seine, Andelys*. Honourable Mentions were awarded to three American painters, Mr. Charles Reiffel, for his painting,





"IN BONNET AND SHAWL"  
BY IRVING R. WILES  
(Carnegie Institute, Pittsburgh)



"APRIL." BY CHILDE HASSAM  
(Carnegie Institute, Pittsburgh)





"MIDSUMMER DAWN." BY  
GEORGE CLAUSEN, R.A.  
(Carnegie Institute, Pittsburgh)

## STUDIO-TALK

*Summer Design*, to Mr. Henry B. Snell, for *Dawn on the River*, and to Mr. Fred Wagner of Philadelphia, for *Old Mills, Winter*. □ □ □ □ □

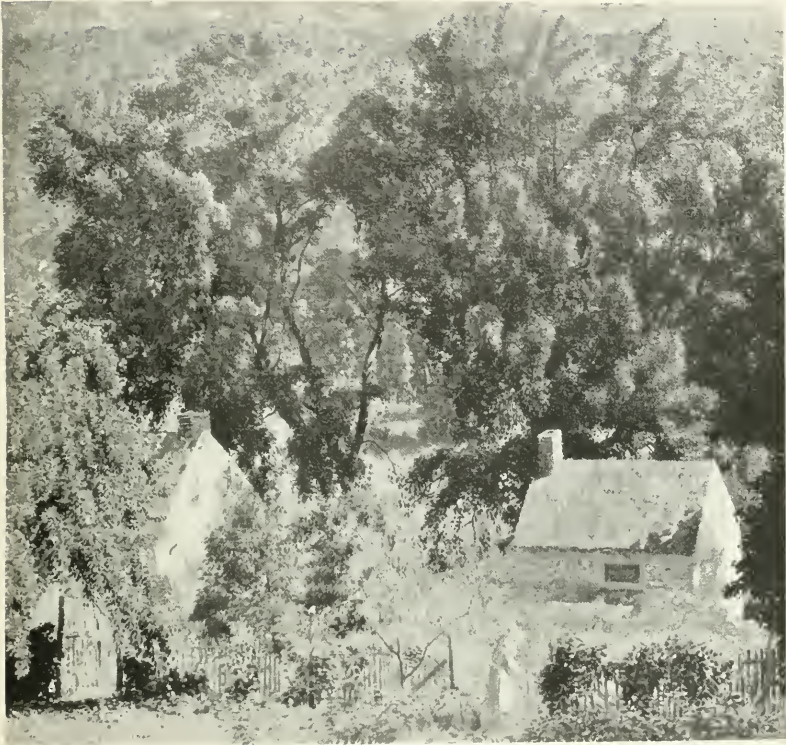
American landscape painting was well represented in works from Messrs. Chauncey Ryder, Schofield, Symons, Garber, Folinsbee, the veterans Alexander and Birge Harrison, Emil Carlsen, Ben Foster, Ernest Lawson, George Sotter, E. W. Redfield, Wm. Ritschel, and many others of equal interest that have been already noted in standard shows earlier in the season. □

Among the distinguished works by figure painters were Mr. H. O. Tanner's *Hiding of Moses*, Mr. Childe Hassam's *April*, Mr. E. H. Blashfield's *Angel with the Flaming Sword*, Mr. George de Forest Brush's *Mother and Child*; *Pennell in His Workshop*, by Mr. Wayman Adams; nudes of

widely different treatment by Messrs. Friesseke, Seyffert and A. B. Davies; capital portraits of Eugene Castello by Mr. Maurice Molarsky; of J. Carleton Wiggins by Albert Rosenthal; of an old dame by Mr. J. McLure Hamilton. Sir William Orpen exhibited his symbolical canvas, recently the object of fanatical attack, entitled, *Sowing the Seed of the Irish Free State*. To be noted also among the British exhibitors were Mr. John, Mr. Brangwyn, Sir John Lavery, Sir J. J. Shannon, Messrs. Sydney Lee, Munnings, Moony, George Clausen, R. Anning Bell, Richard Jack, Philpot, William Nicholson, Hornel, Greiffenhagen, Walter Greaves, Ernest Procter, Harold Harvey, and Mrs. Laura Knight. Among the well-known French painters figured MM. Simon, Le Sidaner, Besnard, Boutet de Monvel, Henri Martin, Douchet,



"SUMMER DESIGN." BY CHARLES REIFFEL  
(Carnegie Institute, Hon. Mention)



"THE SUN IN SUMMER." OIL  
PAINTING BY DANIEL GARBER  
(Carnegie Institute, Pittsburgh)

Chas. Cottet, Lerolle, Aman-Jean, Flan-  
drin. Characteristic works by Americans  
not previously mentioned were by Misses  
Mary Cassatt and Cecilia Beaux, Paulette  
van Rockens, Elizabeth Washington,  
and Messrs. Sargent, Tarbell, Melchers,  
Olinsky, Henri, Hawthorne, Ufer, and  
Horatio Walker. Spain, Belgium, Sweden,  
Switzerland and Czecho-Slovakia had also  
their representatives. E. C.

LOS ANGELES, California.— The  
Print Makers Society of California  
held its Third International Print Makers  
Exhibition, March 20th to April 16th, in

the Los Angeles Museum. There were  
shown on the walls 451 prints by 224  
artists of Australia, Belgium, Canada,  
England, France, Holland, Italy, Sweden  
and the United States, and the work hung  
varied from the most "modernistic" to  
the ultra-conservative. ■ ■ ■

There were four prizes offered and  
awarded as follows :—The Los Angeles  
Gold Medal, offered by the Los Angeles  
Chamber of Commerce, for the "best  
print," to John Platt, of Edinburgh, for  
a block-print in colour, *The Giant Stride* ;  
a prize of \$100, given by Mr. H. W.  
O'Melveny, of Los Angeles, for the



PORTRAIT OF EUGENE CASTELLO  
BY MAURICE MOLARSKY  
(Carnegie Institute, Pittsburgh;  
Photo, Coulbourn Brown)

best etching, to Roi Partridge, of Mills College, California, for his *Mills Hall*; the Alson S. Clark III. Prize of \$25, for the best colour etching, donated by Mr. and Mrs. Alson S. Clark, of Pasadena, to Alfred Hartley, of St. Ives, Cornwall, for his aquatint, *A Wessex Valley* (the print was also purchased for the Los Angeles Museum by the same donors); and a prize of \$25 for the "best American Print," given by Wm. Alanson Bryan, Director of the Los Angeles Museum, and Mrs. Bryan, to Ernest D. Roth, of New York City, for his etching *Chartres*.

The English section was particularly strong, 56 artists being represented by

156 prints. In etching and lithography this contingent stood out pre-eminent. The American section was weak in these two mediums, but particularly in lithography. In block-printing the Americans more than held their own, despite the fact that the Gold Medal was awarded to John Platt, of Edinburgh. In the United States there is a group of artists who are making rapid strides in the medium and have developed an originality of thought and style all their own. France sent about the same type of prints as usual. Their artists seem to have adopted a "formula" for their work, and each year we have from them about the same subjects, treated in the



same way, by the same artists. No matter to what school they belong their work shows little variation. ♪ ♪

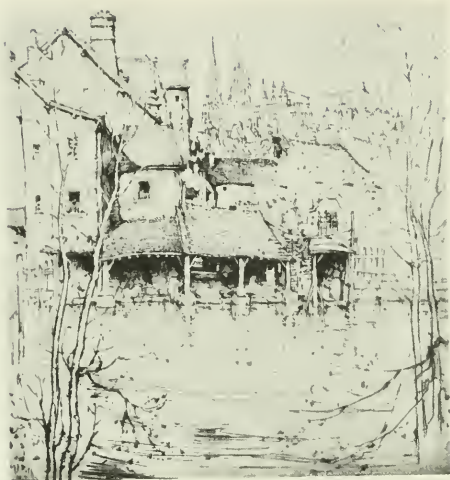
The Print Makers Society of California has found it very difficult to get in touch with the artists of some of the European countries, and it is hoped that the workers in these three mediums may see these lines and become interested enough to send their names to the Secretary, Mr. Howell C. Brown, 120 N. El Molino Avenue, Pasadena, California, U.S.A., from whom they will receive a circular of invitation for next year. The Society wants to make this display one in which may be seen work from all over the world, and will welcome the co-operation of artists from all nations, promising them that their prints will be judged solely from the standpoint of their artistic merit, without reference to the school they represent or the country from which they come.

## REVIEWS

*Vermeer of Delft.* By E. V. LUCAS. With an Introduction by Sir CHARLES J. HOLMES. (London: Methuen & Co.) 10s. 6d. net.—This essay of 48 pages is an expansion of an article written by Mr. Lucas eleven years ago, "On the Track of Vermeer," and its publication has been prompted by the enthusiasm aroused by the exhibition in Paris a year ago of three of the great Delft painter's masterpieces. He does not write as an "expert," but he has the faculty, rare among "high brow" critics, of communicating to his readers the fascination excited in himself by a great work of art. How expressive is that phrase of his, "white magic," when speaking of the enchanting *Pearl Necklace*—"the ecstasy of perfection in paint"! This work, with the *Head of a Young Girl* and the *View of Delft*, both belonging to the



"MILLS HALL." ETCHING  
BY ROY PARTRIDGE  
(Print Makers Exhibition, Los  
Angeles, -- O'Melveny Prize)



"CHARTRES." ETCHING  
BY ERNEST D. ROTH  
(Print' Makers' Exhibition,  
Los Angeles.—Bryan Prize)

Mauritshuis at The Hague, he places in the forefront of the thirty-seven or thirty-eight which are all that at present are indubitably assigned to Vermeer, though he firmly believes there *must* be more awaiting discovery—some possibly in England. Excellent reproductions of thirteen of this number accompany the essay. ♠ ♠ ♠ ♠ ♠ ♠ ♠

*The Alphabet.* Fifteen interpretative designs drawn and arranged with explanatory text and illustrations by FREDERICK W. GOUDY. (London: John Lane, the Bodley Head, Ltd.) 2nd edition. 30s. net.—In presenting these designs the author has in view "the artist and craftsman who has real need in his work for letters that are legible and correctly drawn, and that possess character and dignity as well as beauty." In each of the 26 plates following his historical review of lettering, fifteen different forms of one letter of the alphabet are shown on an ample scale—seven capitals and eight minuscule or "lower-case"—and in the final plate the ampersand and

figures are displayed. In the case of each letter he gives chief prominence to a capital for which his models have been taken from the inscription on the Trajan column in Rome, and among other forms exhibited are a Gothic or black letter capital, a Lombardic Gothic versal, the beautiful Roman type-faces of Nicolas Jenson, the transitional type of Sweynheym and Pannartz, Caslon old-face, and the Kennerley roman and italic types designed by the author and used generally for the present volume, which, set by the author's wife at the Village Press, New York, is an admirable example of typographic art at its best. ♠ ♠ ♠ ♠ ♠ ♠ ♠

Messrs. Baillière, Tindall & Cox have just published a third edition of the *Manual of Artistic Anatomy for the use of Students in Art*, by Mr. J. C. L. SPARKES, a former Principal of the Royal College of Art, South Kensington. The work has been revised by Mr. W. H. Gates, A.R.C.A., Lond., and contains additional text and illustrations introduced by him. The price is 10s. 6d. net. ♠ ♠ ♠







"LANDSCAPE WITH WATERFALL."  
FROM THE OIL PAINTING (22 x  
17 in.) BY JOHN SELL COTMAN  
(Gift by Russell J. Colman, Esq.)

THE COTMAN EXHIBITION AT  
THE TATE GALLERY. BY H. M.  
CUNDALL, I.S.O., F.S.A.    ◻    ◻

AS a fitting sequel to the Centenary Exhibition of "Old" Crome's works, held at the Castle Museum, Norwich, last year, a display of paintings and drawings by John Sell Cotman has been recently held at the Tate Gallery. These two men were the outstanding painters of the Norwich School. Although of entirely different temperaments there was much in common between them, but Cotman with his poetic feeling may have been influenced by Turner. Crome, the founder of the school, with the exception of visits to London and a few excursions, including a journey to the Continent, lived the whole

of his life in Norwich. He painted almost entirely from nature. His two paintings of *Boulevard des Italiens, Paris*, and *Fish-market on the Beach at Boulogne* are exceptions. Several of his sons and a daughter followed their father's footsteps, and among his pupils James Stark, George Vincent, and his eldest son John Berney were the most distinguished. These, together with Cotman, John Thirtle and Robert Ladbrooke were the chief representatives of what may be termed the first period of the Norwich School. The last named was a companion of Crome in his boyhood, and he afterwards married a sister of his wife. After Crome's death his mantle fell on Cotman. With him were associated his two sons, Miles Edmund and John Joseph, together with John Thirtle, who married a



"TWICKENHAM - MID-DAY"  
(WATER-COLOUR 9.11½ IN.)  
BY JOHN SELL COTMAN  
(lent by Russell J. Colman, Esq.)



"CHURCH PORCH AT LOUVIERS"  
(WATER-COLOUR 18½×13 IN.)  
BY JOHN SELL COTMAN  
(Lent by Russell I. Colman, Esq.)



"INTERIOR OF TRENTHAM CHURCH"  
(WATER-COLOUR  $21\frac{1}{2} \times 16$  IN.)  
BY JOHN SELL COTMAN  
(Lent by Russell J. Colman, Esq.)



## THE COTMAN EXHIBITION

sister of Cotman's wife. (Not his own sister as stated in the introduction to the official catalogue. Also Cotman married Ann Miles, and not Mills as given in the catalogue.) He became the leading spirit and carried on the traditions of the school. When Cotman left for London the Norwich School came to an end. ▯ ▯ ▯

John Sell Cotman, the son of a thriving silk mercer, was born in Norwich in 1782. In his early days he showed signs of a desire to become an artist, and used to wander into the country to make sketches of landscapes and old buildings. When sixteen years of age, in spite of Opie's advice to his father to "let him rather black boots than follow the profession of an artist," young Cotman was sent to London to receive a training in art. Here he had the good fortune to come under the patronage of Dr. Munro, and it was probably at his hospitable abode that Cotman first met Girtin and Turner. Like these two young artists Cotman was one of the

first to break away from the trammels of the tinted drawings of the topographical draughtsman, and gave luminosity and the strong colours of Nature in his drawings. During his first residence in London Cotman made many excursions into Surrey and went to Devon and Wales. Later he travelled to the North, visiting Yorkshire, Durham and Lincolnshire. During this period he painted in a severe and simple manner with flat washes. *Durham Cathedral*, the *Draining Mill in Lincolnshire* (both in the Reeve Collection), the two of *Greta Bridge*—one belonging to Mr. Russell J. Colman and the other in the Reeve Collection—and the *Mousehold Heath* are among his finest works. *A Shady Pool, where the Greta joins the Tees*, with its deep blue sky, belongs to the same period. In *Twickenham—Mid-Day*, whilst painted in the same direct manner, one sees a touch of the bright colour which he developed later. Girtin died whilst young, Turner with his miserly habits and strong commercial



"RUINS WITH CATTLE"  
(WATER-COLOUR  $7\frac{1}{2} \times 12\frac{3}{4}$  IN.)  
BY JOHN SELL COTMAN  
(Lent by V. Rienaecker, Esq.)





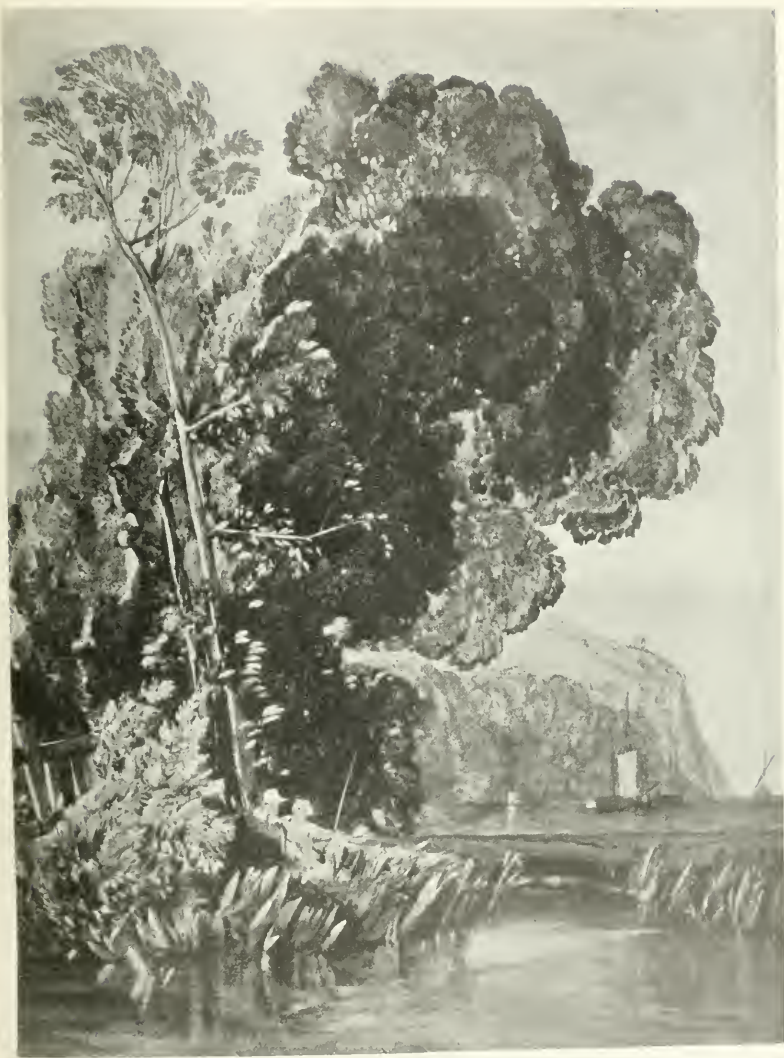
"THE ELM." (WATER-  
COLOUR 13.9 IN.) BY  
JOHN SELL COTMAN  
(Lent by S. Arthur Peto, Esq.)



"SEASCAPE." (WATER-COLOUR 12½  
16½ IN.). BY JOHN SELL COTMAN  
(Lent by the Hon. Mr. Justice McCardie)

instinct lived long enough to leave a considerable fortune, but Cotman, like many pioneers, failed to reap his reward. He could find but little market for his drawings, and at a sale after his death two lots had even to be put together to obtain a bid. He returned to Norwich and, following Crome's example, started teaching to add to his means of gaining a livelihood. He also advertised himself as a portrait painter. Owing to his instability and fits of depression, which greatly increased with his responsibility in bringing up a family, he never settled long at one place. He removed to Great Yarmouth and devoted himself to oil painting, at which he had previously worked spasmodically. With this he still failed to meet with success. His paintings, though admirably executed, realised next to nothing. Many of them were shipping scenes, but they were so

little sought after that dealers even attributed them to other artists in order to dispose of them. The fine work, *Wherries on the Yare*, now in the National Gallery, only fetched eighteen shillings at Cotman's sale when he left Norwich in 1834. He lived before his time. These paintings now fetch hundreds. The *Landscape with Waterfall*, beautifully rendered with classic feeling, was not appreciated, and was also sold for a small sum. The *Alder Car* (a local Norfolk term for a small plantation of trees in a water meadow) was another oil painting of about the same time. Cotman made several tours in Normandy to study Norman architecture, and from that period his drawings were executed in a brighter key, of which the *Gateway*, *Abbey Aumale*, from the collection of the late Sir William Drake, and now in the possession of Mr. Russell J.



"ANGLERS." (WATER-  
COLOUR (14 $\frac{3}{4}$   $\times$  10 $\frac{1}{2}$  IN.). BY  
JOHN SELL COTMAN  
(1767-1842. Engr.)



"ALDER CAR, NORWICH"  
(OIL PAINTING 14 X 21  $\frac{1}{4}$  IN.)  
BY JOHN SELL COTMAN  
(Lent by Dr. Harold H. Cotman)





"THE LANDING." WATER  
 COLOUR (6½ x 9½ in.) BY  
 JOHN SELL COTMAN  
 (Lent by Prof. Derwent Wood, R.A.)







"A SHADY POOL—WHERE THE GRETA JOINS THE TEES." (WATER-COLOUR 17½×13¼ IN.) BY JOHN SELL COTMAN (Lent by National Gallery of Scotland)

Colman, and the *Church Porch at Louviers*, are good examples. The *Interior of Trentham Church*, with its brilliantly coloured pulpit hanging, though painted earlier, shows the feeling for strong colour. Through the influence of Lady Palgrave and the strong support of Turner he obtained the post of Drawing Master at King's College School, London, and was relieved from anxieties. He now tried figure painting and imaginary compositions, but with no great success.   ♦   ♦   ♦   ♦

The exhibition was very complete, except for his pencil drawings and etchings. It showed Cotman in all his different

phases. Besides private collectors, amongst whom Mr. Russell J. Colman of Norwich lent nearly a hundred works, various public institutions sent contributions. As objects cannot be removed from the British Museum, the authorities arranged a special display of the works of Cotman and other painters of the Norwich School at the same time in their own building. It included the collection acquired from the late Mr. James Reeve, containing many of Cotman's finest early water-colour and pencil drawings. At the Victoria and Albert Museum the Cotman drawings were also specially grouped together.   ♦   ♦

# THE THIRTEENTH INTERNATIONAL EXHIBITION OF MODERN ART AT VENICE.

TO say of the Thirteenth International Exhibition of Modern Art at Venice that it deserves a success equal to that which attended those preceding it is to say that it is in no way inferior to them, and that the fine traditions, the liberal spirit and the generous hospitality which have now for some thirty years characterised this institution have not ceased to be honoured there. All artists and art lovers, to whatever country they belong, should rejoice at this, for, as they will not need to be reminded, it is due to these biennial displays that Venice has become one of the most important markets of modern art in Europe. For this result let homage be paid to Senator Antonio Fradeletto, who was the first organiser of these exhibitions, and has for so many years fought a good fight for modern art in the city of Carpaccio and Tintoretto. And also to his successor, my friend Vittorio Pica, shrewdest of critics and one whose knowledge and capability are beyond comparison.

Interesting as this exhibition is from all points of view, space will not permit me to give more than a brief survey of it. In the Italian section to which the works reproduced with these notes belong, I may as well name first of all the contributions of a Tyrolean painter, Albin Egger-Lienz, of Bolzano. A sincere interpreter of the landscape, the types and habits of his mountain homeland, he assumes here a character of quite exceptional greatness, recalling at one and the same time both Millet and Daumier—the former by his profound humanity and poignant simplicity; the latter by his power of accentuating the traits dominating the human being, even to the point of caricature, and therein he is very fine. His drawing is broad and energetic; his colour very sober, somewhat cold, and perhaps a little monotonous, but it conforms to the subjects he deals with. The name of Egger-Lienz is one to be kept in mind as that of a truly great artist.

This is the sole revelation of importance in this section. Here and there it is of course pleasant to renew acquaintance with landscape painters like Marius de Maria,

Fragiacomo, Frassati, Macchiati, Puccini, Boetto, Manzone, Guglielmo Ciardi, Carozzi; with painters of portraits and intimate life, such as Caputo, whose *Yellow Scarf* is a very excellent bit of work; Cadourin who, besides a capital portrait of his father, exhibits a *Pietà* of much expressiveness; Umberto Martina, Riccardo Galli, Bonatto Minella, Teresa Torello, Agostino Bosia, or like M. Pietro Chiesa, who excels in recording with infinite delicacy the charm of feminine youth and childhood, or like M. Salietti, whose *Portrait in White* is an exquisite thing, reminding one of a primitive but free from any mannerism or affectation. Mlle. Emma Ciardi is also as charming as ever, and M. Ettore Tito as always, is full of verve and sense-transcending fantasy. His portrait group, *My Sons*, is one of his best productions. A pupil of his, M. Pomi, has reaped a great success this year. He has rare gifts as a



"THE BRUTE." BY GIOVANNI NICOLINI



"LA DEPOSIZIONE." FRESCO  
PAINTING BY GUIDO CADORIN

painter, an almost excessive facility which I think he would do well to restrain a little or he may soon become superficial. M. Lionello Cappiello, of Parisian poster fame, has a collective exhibit in the Italian Section. His fertile imagination, his bold draughtsmanship, the brilliance of his colour are well known. Lastly, I must not omit to mention the contributions of MM. Funi, Guidi, Sacchi, Natali, Nomellini, Selvatico, Trentini, and Carena, which in one way and another help to give to this section the value of true originality and illustrate present tendencies in Italian painting. ■ ■ ■ ■ ■

Among the best pieces of sculpture I will mention a very beautiful figure by M. Selva, called *Rhythms*, an alluring bust of a woman by M. Rubino, *The First Sin* by M. Ciampi, *The Brute* by M. Nicolini, the *St.*

*Francis of Assisi*, and *Portrait of the Painter Carpi*, both excellent pieces by M. Andreotti; the bust of the *Marchesa Medici del Vascello* by M. D'Antino, a numerous series of works by M. Paul Troubetzkoy, and a little display in memory of that fine master, Canova. ■ ■ ■ ■ ■

The foreign sections are not behind the Italian in attractiveness. ■ ■ ■ ■ ■

In the British Pavilion, while regretting the absence of Mr. Brangwyn, the organiser of this section, I must, alas! be content with merely noting the presence of Messrs. Walter Bayes (whose large canvas *Oratio Obliqua* is a very remarkable work), G. Clausen, D. Y. Cameron, Anning Bell, Walter Sickert, John Nash, Eric Kennington, Mark Fisher, William Nicholson, B. Meninsky, and Sir John Lavery. ■ ■ ■ ■ ■

In the French Pavilion, MM. Pierre



"PORTRAIT." BY  
RICCARDO GALLI

Bonnard, Maurice Denis, Emile Bernard and Charles Guérin, each occupy a special room, and show important collections of their works; while in the general display are contributions from MM. Blanche, Le Sidaner, Henri Martin, Simon, Besnard Ménard, Claude Monet, Naudin, Signac, Jean Marchand, and others. ♦ ♦ ♦

Modern Dutch art is worthily represented by MM. Breitner, Toorop, Bauer and Mendes da Costa, while in the Belgian Pavilion are grouped harmoniously canvases by MM. Van de Woestyne, Claus, Van den Eeckhoudt, Rassenfosse, Oleffe, Laermans, Gilsoul, and Permeke; with sculpture by MM. Lagae, Rousseau, Fontaine and Berchmans. ♦ ♦ ♦

Hungary commands attention chiefly by a collection of decorative works of a religious character by MM. Megyer and Rippl Ronai. The Russian Pavilion is closed this year, and the Spanish Pavilion was not completed when these notes were penned. There remains the German Pavilion, when such well known artists as MM. Liebermann, Corinth, and Slevogt are represented by works which suffice for making acquaintance with their art. They are, as we know, good artists and among the best of the German school. Side by side with them are to be seen a number of canvases by M. Oskar Kokoschka, who is, it seems, the glory of the Expressionist school—the *dernier cri*, so to speak, of German painting.





"MY SONS." BY  
ETTORE TITO



"A GAY STORY"  
BY EMMA CIARDI





"AN EVENING AT HOME"  
BY ALESSANDRO POMI

## MAXIME DETHOMAS

Nothing could be more violent, more brutal, more incoherent, more offensive to the sight. Expressionist or not, it is just detestable, and were I the only person in the world to think so, I would not change my opinion. "A thing of beauty is a joy for ever." . . . I adhere to the beautiful words of the author of "Endymion," which to me are worth all the prophecies, and all the comments, and all the gospels of the æstheticians. GABRIEL MOUREY.

MAXIME DETHOMAS. BY E. A. TAYLOR.    ♦    ♦    ♦    ♦    ♦

IF one were asked to suggest a list of the most eminent present day French artists in black and white, the name of Maxime Dethomas would certainly be amongst the first included. It is some years since I was first attracted to that artist's work in an exhibition of a few of his drawings in Messrs. Druet's gallery in the Rue Royale. It was just about the time when Cézanne's influence was being widely felt throughout Paris, and the superficialities of that interesting master's many imitators were then so much in evidence that it was delightfully refreshing to come across an exhibition of the individual work of an artist like Dethomas. Later, when meeting him, it was to find that, like all genuine artists, he was sincerely simple and unaffected, a man who certainly would not be influenced in his work by any methods or thoughts other than his own.    ♦    ♦    ♦    ♦

Descended from a long line of ancient painter-printers on one side of his family and of lawyers on the other, he reveals nothing in his work applicable to the latter profession, except, perhaps, an intense desire by force, vitality and simplicity of massed detail to create for himself and others his visualised impressions. The seemingly spontaneous ease visible in his work is not arrived at by mere technical ability, but only after careful and deliberate study. His early training was a brief course of study in the École des Arts Decoratifs, which was followed by a more varied course in the free studios directed by Gervex, Carrière and others. But if one were to ask him which of all artistic

influences he considered had been the best for himself, his answer would be: "My sojourn in Italy and Spain with my comrades Zuloaga and Toulouse Lautrec," though the only thing noticeable in his work which in any way suggests an affinity with the art of his friends is the expression of

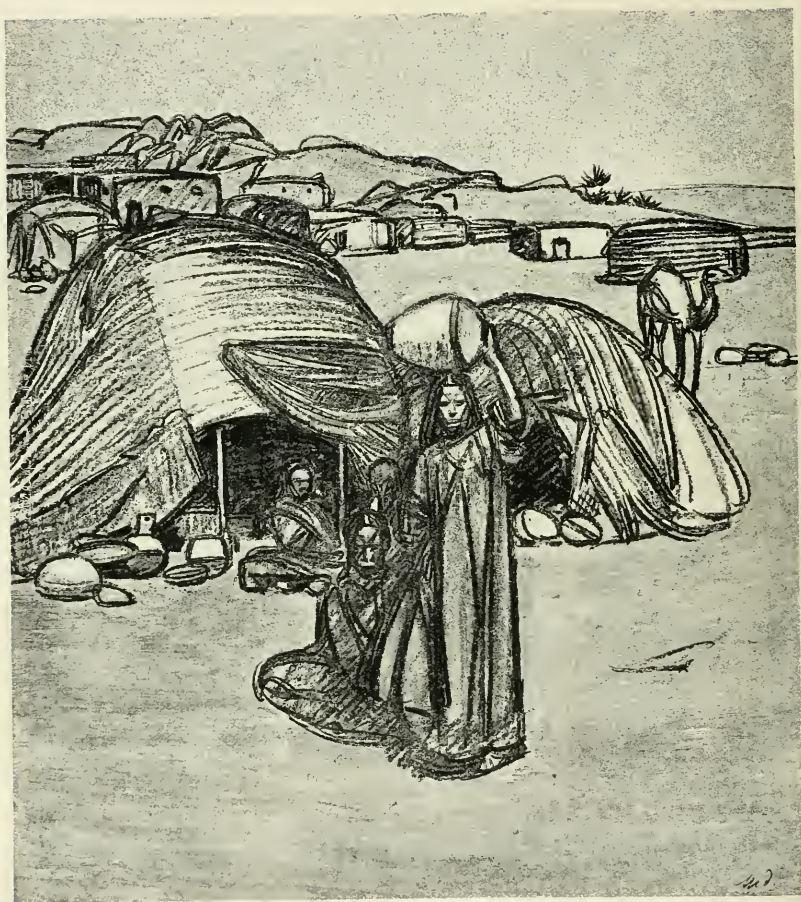


"L'ITALIEN." BY  
MAXIME DETHOMAS



"LE LUTRIN, CHANT II." (BOILEAU).  
BY MAXIME DETHOMAS.  
(By courtesy of La Société Littéraire de France).





"AUX PORTES DU DÉSERT."  
BY MAXIME DETHOMAS.  
(From Paul Adam's "Le Trust," by  
courtesy of MM. A. Fayard & Cie.)



“TERRASSE DE CAFÉ.”  
BY MAXIME DETHOMAS.  
(From Montford's “La Turque,” by  
courtesy of M<sup>rs</sup>. A. Fayard & Co.)



"LE JOUEUR DE GOLF."  
BY MAXIME DETHOMAS.  
(From Montford's "Le Trust," by  
courtesy of M.M. A. Payard & Cie.)

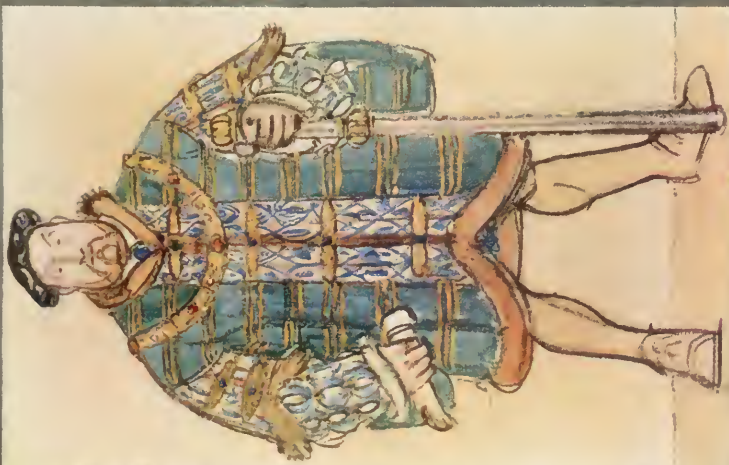




"LA VOYAGEUSE." BY  
MAXIME DETHOMAS



"LA COMPLAISANTE AMIE"  
BY MAXIME DETHOMAS



COSTUME DESIGNS FOR "HENRY VIII"  
(THÉÂTRE DE L'OPÉRA, PARIS, 1920)  
BY MAXIME DETHOMAS.





"À L'HÔPITAL." ILLUSTRATION TO "LA TURQUE" BY MAXIME DETHOMAS

a strong and original personality, all three having delineated their vivid impressions of life with an equality of personal vision and brilliant technical force. ♦ ♦ ♦

Dethomas' line seems to many to have a likeness to the line of lead used with glass, but this is, unfortunately, most often utilised as a means simply of binding one piece of glass to another, and it is only by its superficial strength and thickness that it has any resemblance to the other. Nor do I think that any other line than that which Dethomas uses could so well fulfil the mission of his thoughts. His medium is principally that of charcoal or chalk with oftentimes a judicious application of splattered colour, and now and again of a slight wash of some brilliant or other-

wise harmonious tint, as, for example, in *La complaisante Amie*. As an artist who delights in his medium, he has few if any equals, especially in his artistic use of the spray and splatter brush. That was abundantly and effectively demonstrated by a collective exhibition of his work which was held a little while ago in the Pavillon de Marsan at the Louvre. ♦ ♦ ♦

His illustrations for "La Turquie" of Eugène Montford and "Le Trust" of Paul Adam were made for the popular editions published by M. A. Fayard et Cie, and not special "éditions de luxe" though Dethomas by his illustrations has certainly made these popular editions come within that category, for one cannot think of him as doing anything but his



best whether his commission be for an ordinary or extraordinary edition. It is notable, too, in many of the works he has illustrated, how carefully he combines his thought and talent with the text and period of the work. How different, for instance, are his designs for "Le Lutrín" of Boileau, published by the Société Littéraire de France. In these he has concentrated a feeling of intimacy with the time as well as with the personality of the famous author. The same idealistic visualisation is very remarkably expressed in his drawings for "Le Triomphe de l'amour de Lulli," "Les Dominos" of Couperin, and many illustrations for the works of Molière; also in a unique set of Venetian subjects in the collection of M. Le Garrec (successor of M. Edmond Sagot) in Paris to whom we are indebted for some of the accompanying illustrations. ♡ ♡ ♡ ♡ ♡

It is not, however, only as an illustrator that Dethomas is known in France. To him is due much of the credit for the enthusiasm which is at present being demonstrated in the reconstructional art of the theatre, and it is, perhaps, now as designer and director of the "Services Plastiques" of the opera house that he is most widely known. But to follow his career in that sphere of art one must go back to about the year 1910 and recall his early productions for the Théâtre des Arts, then the most artistically progressive theatre in Paris. His designs for it include "Le Carnaval des Enfants," the "Trampagos" of Cervantes, and, perhaps, most remarkable of all, the tragedy of "Les Frères Karamazov," his staging of which has never since been equalled in France. In his colour schemes there is perceptible a sort of psychological analogy with the play-writer's intention, the progression of each scene following perfectly the progression of the drama. ♡ ♡

At the present moment all his time is taken up by the opera for which he is now busy designing the costumes and settings of the "Cydalise," by Pierna. Yet, busy man as he is, one hopes he may still find some spare hours in which to continue picturing the books of famous French writers, and so enhance their prestige by his strong and sympathetic art. ♡ ♡

MR. WILLIAM WALCOT'S COLOUR NOTES. BY MALCOLM C. SALAMAN. ♡ ♡ ♡ ♡ ♡

MR. WILLIAM WALCOT has recently been elected a Fellow of the Royal Institute of British Architects, and he has been invited by three thousand American architects to visit the United States in the autumn, when he is to be honoured at a series of banquets and fêtes, to lecture at the Universities, and be treated everywhere as an artist of great



"WILLIAM WALCOT, R.E., F.R.I.B.A."  
WOODCUT BY ROBERT GIBBINGS



"THE RIALTO, VENICE."  
WATER-COLOUR SKETCH  
BY WILLIAM WALCOT,  
R.E., F.R.I.B.A.





"THE THAMES AT GREENWICH"  
OIL SKETCH BY WILLIAM  
WALCOT, R.E., F.R.I.B.A.

distinction. And these honours are conferred upon him by the architects not because of any great buildings he has designed, but because he has been widely recognised as the pictorial interpreter of architecture *par excellence*, with a special genius for the imaginative reconstruction of buildings of the past. His wonderful series of etchings, known as *The Roman Compositions*, in which he has revived Imperial Rome, have given Mr. Walcot a unique place among contemporary etchers, while not even Piranesi's great plates of Rome's noble ruins have quite the same value for architectural students. But though for many architects, art-lovers and print collectors Mr. Walcot's etchings of Ancient Rome and Egypt are his most important work, there are other facets of his artistic personality which are of an interest necessary to the understanding

and appreciation of the whole of him. Show him a ruin, however fragmentary, which as a complete edifice the Cæsars or Hadrian may have looked upon, or Horace, Cicero and Pliny may have known, familiarly, his architectural imagination will picture for us on the copper-plate exactly how that structure must have looked in its perfection. But, on the other hand, let Mr. Walcot find himself in a London street with all its traffic, or by the Thames-side with the barges sailing by, or among the colleges of Oxford or Cambridge, in Paris or Venice or Brittany, in Edinburgh, Liverpool or Newcastle, and his vivacious pictorial perceptions will be artistically alert, and, exchanging his Roman toga, as it were, for the tweed suit of to-day, he will interpret the spirit of place with the vivid modernity of a true expressionist.

Mr. Walcot had practised five years as

## MR. W. WALCOT'S COLOUR NOTES

an architect in Moscow before he came to London, and discovered himself as a graphic artist. Buildings he had seen in many countries, but always he had looked at them with the interest of the architectural student, seeing them steadily and seeing them whole as individual structures ; but not until he felt his vision enchanted by the mysterious and ever-changing influences of the London atmosphere did architecture reveal to him its pictorial expressiveness, its broad social significance, its elusive beauties. London was, indeed, a revelation and an inspiration to an architect who had lived always in clear atmospheres, and as he noticed the living significance of her buildings, and saw them take the changing lights, tones and half-tones with beauty, the call of the painter came to him. But it was as a

water-colourist he saw London pictorially ; and he would wander about with his sketch-book recording the immediate impression with swift notes in colour-washes, afterwards in the studio working up his notes into the complete drawing.   ♦   ♦   ♦   ♦   ♦

There were artists and critics quick to recognise a new water-colourist of originality and distinction. His success was assured. He gave up, not without reluctance, his Moscow practice, and the Fine Art Society, having exhibited his London water-colours, sent him to Venice and Rome. This mission marked a very important stage in his artistic activities, for in Rome he began to feel that passionate love for the classic past which has inspired the most remarkable work of his life and stamped his indi-



"VILLA D'ESTE, TIVOLI." WATER-COLOUR SKETCH BY WILLIAM WALCOT, R.E., F.R.I.B.A.





"THE OLD GHETTO QUARTER, VENICE"  
WATER-COLOUR SKETCH BY WILLIAM  
WALCOT, R.E., F.R.I.B.A.

viduality as etcher, while his vivid water-colour impressions that recorded his visions of the Italian cities added to his reputation, giving him a still more distinctive place among the water-colourists of the day. That excellent judge of architectural portraiture, Mr. W. G. Newton, has said of Mr. Walcot's water-colours that they are "frankly sketches, the hasty pinning down of an impression, an aspect, the particular 'feel' of a moment in the day of some great building. But from the point of view of colour, of actual size, of composition, of handling, of the buildings chosen and the grouping of them, they share the largeness of the great masters." This is true, and particularly true is the further statement that "his buildings are given to us as part of the life of the cities where they are built." But if the drawings we have seen from time to time at the

Fine Art Society's Galleries are "frankly sketches," such impressive drawings, for instance, as *Waterloo Bridge*; *Christ Church College, Oxford*; *Bernini's Colonnade, Rome*; *St. Peter's*; *Sta. Maria degli Fiore, Florence*; *Palazzo Pandolfini*; *St. Paul's, North West Corner*; how shall one describe the drawings, such as those reproduced here, which represent the latest phase of Mr. Walcot's expression in colour? These suggestive pictorial notes of the moment were done, on dry rough pale grey paper, spontaneously and directly from Nature, with no after-touching in the studio. They record luminously what presented itself to the artist's synthetic vision with its immediate seizure of essentials and elimination of irrelevances, giving, with impulsive sureness of touch, that completeness, unity and vitality of impression which distinguishes the master.



"CHIOGGIA." WATER-COLOUR  
SKETCH BY WILLIAM WALCOT  
R.E., F.R.I.B.A.

Sketches these things are, graphic impromptus, call them what you will; but, delicately selective, they catch the thing seen and show it alive in light and air. Look at *The Old Ghetto Quarter, Venice*, in our monochrome reproduction; a slight thing enough, but see with what searching success the colour-washes have suggested the sunlight effectually at play. And that glimpse of *The Rialto*, how those few touches of the brush make one feel these stones of Venice beautiful with the centuries in the sunlight of to-day. Then, in the *Villa d'Este, Tivoli*, where, amid the marble and the cypresses, a sketching party is enjoying itself, Mr. Walcot's revel in cobalt blue and ultramarine gives us the essential graciousness of the scene. It would, by the way, be interesting to see what his painter companions, Signor Mavrocordato and Signor Carlandi, made of it. In *Chioggia*, it must have been the orange red sails of the local boats and the green reflections in the water that moved the artist, who, as at Concarneau, or on the Venetian canals, or our English rivers,

finds always pictorial attraction in boats of character. Recently, when making studies for his exquisite series of five etchings, *The Arteries of Great Britain*, Mr. Walcot was busy with both water-colours and oils on the Thames, Mersey, Clyde, Forth and Tyne, and here we reproduce a broadly envisaged bit of *The Thames at Greenwich*, painted in oils entirely on the spot in the breezy atmosphere recorded with such spontaneous verity of impression. Mr. Walcot is delighted with the texture and quality of the rough paper which a happy chance discovered for him at the hands of his friend and sketching companion, Mr. W. E. Riley, late Superintending Architect to the London County Council. ▢ ▢

But in the approaching autumn we are to see more than Mr. Walcot's sketches; we are to see at the Institute of British Architects ten of those great imaginative paintings of the most famous temples of antiquity on which the artist has been engaged at his studio in the British School at Rome. Of these more anon. ▢ ▢

LEAVES FROM THE  
SKETCH BOOK OF  
STEVEN SPURRIER, R.O.I.



"THE ROCKING HORSE."  
BY STEVEN SPURRIER, R.O.I.



PENCIL STUDY BY  
STEVEN SPURRIER, R.O.I.



STUDY FOR AN ILLUSTRATION  
BY STEPHEN SPURKIER, R.O.I.





*"A LITTLE VOLENDAM GIRL."  
BY STEVEN SPURRIER, R.O.I.*

FOUR ETCHINGS BY SYDNEY R. JONES.    ♦    ♦    ♦    ♦    ♦

MR. JONES'S pen drawings are well known and have given pleasure to innumerable lovers of old architecture, who have discerned in them something of deeper significance than a merely literal record. That an artist who has for so many years developed the use of pure line should have been attracted to the medium of the bitten line on copper for the expression of his ideas and feelings is only natural, but it was not until a few months before the war that he made his first experiments, which were chiefly concerned with mastering the technical difficulties of the process and brought no results in the shape of plates which he considered

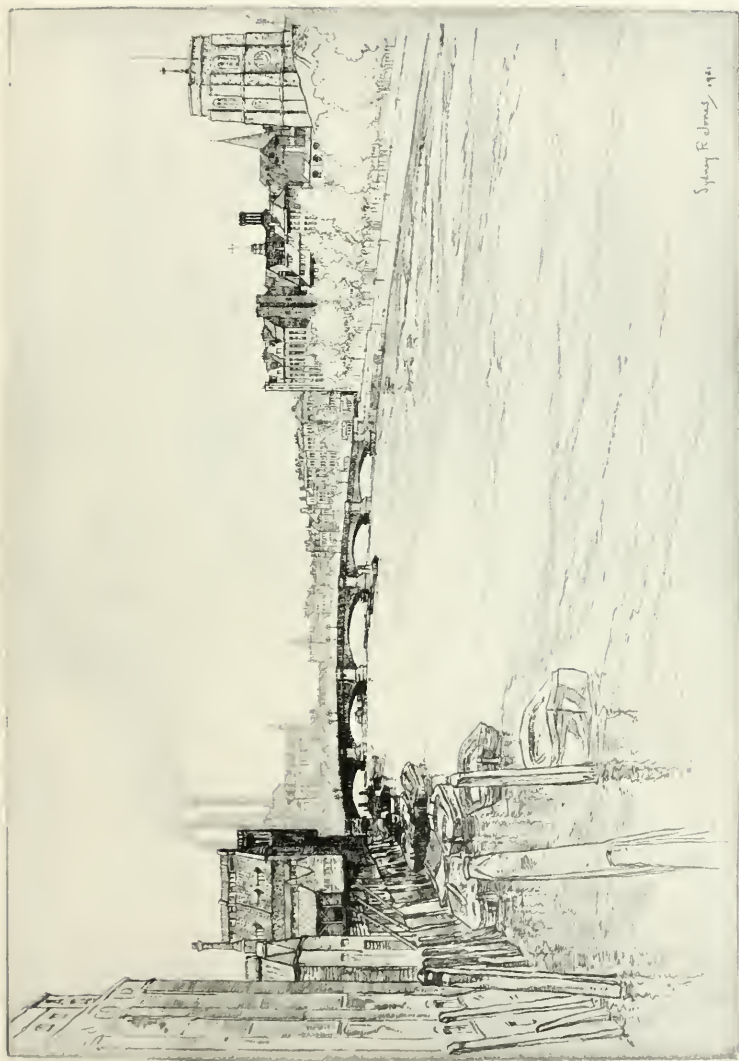
worth preserving. Further progress was interrupted by the war and a long period of service on the Western Front—Mr. Jones was in the very thick of it during the critical days of March, 1918—and it was not until the early part of 1921 that he was able to resume the practice of etching in the intervals allowed by his regular work as a draughtsman. Up to the present time he has produced rather more than twenty plates. These comprise a "Welsh Set," a series in "The Shakespeare Country," several country scenes such as *The Village Church*, here reproduced, and some views of changing London—among them a plate of that fine church of Wren's, *St. Magnus the Martyr*, which ere long will not be visible from the point of view selected by the artist, as a tall building now being



"STOKESAY CASTLE, WELSH MARCHES." ETCHING BY SYDNEY R. JONES



"THE VILLAGE CHURCH." ETCHING  
BY SYDNEY R. JONES



Sydney R. Jones, 1910.

"CHELSEA REACH." ETCHING  
BY SYDNEY R. JONES





"ST. MAGNUS THE MARTYR  
LONDON BRIDGE." ETCHING  
BY SYDNEY R. JONES

(Royal Academy and Paris Salon, 1922)



## STUDIO-TALK

erected will hide it. This etching was in this year's Royal Academy, and with another of *Harvard House, Stratford-on-Avon* was also in the Paris Salon, where they were rewarded with Honorable Mention. ▫

In Mr. Jones's work as an etcher the ideas which have influenced his pen and ink work have operated. He has striven to capture and record the spirit of the thing seen and not merely the outward aspect. His method is, in the first place, to make rapid pencil sketches, which are afterwards developed and supplemented by careful studies of mass and detail before work on the copper is commenced. Mr. Jones uses the needle with as much fluency as the pen, and holding as he does that the quality of an etching lies in its spontaneity and economy of line he does not hesitate to destroy a plate if the trial proof does not yield the desired result. ▫ ▫

## STUDIO-TALK

(From our own Correspondents)

LONDON.—Among numerous acquisitions recorded in the Eighteenth Annual Report of the National Art-Collections Fund the two most important are Pieter Brueghel's *Adoration of the Magi* and Millais' *Christ in the House of His Parents* (generally spoken of as *The Carpenter's Shop*). Towards the purchase of the Brueghel the Fund contributed £7,500 out of £15,000, and for the Millais £8,750 out of the £10,500 paid to Mrs. Beer, the owner. It is gratifying to learn from the report that the number of members has greatly increased since the war, during which the average was about 1,450, while last year the number was 2,815. The minimum subscription is one guinea, and besides the satisfaction of knowing that he is helping a good cause, the subscriber is entitled to certain privileges which in themselves constitute a sufficient *quid pro quo*—as, for instance, free admission on paying days to the National Galleries and Wallace Collection, admission to the Reading Room and other rooms at the British Museum and Victoria and Albert Museum, and invitations to views of private collections which are otherwise inaccessible. ▫ ▫ ▫ ▫ ▫

We give on this page an illustration of a memorial designed and carved in oak by Mr. J. A. Macmeikan, of Deal, and erected in St. Leonard's Church at that place. ▫

Mr. F. L. Griggs and Mr. H. R. Macbeth-Raeburn were elected Associate Engravers of the Royal Academy at an assembly of that body early last month. Mr. Griggs is a Fellow of the Royal Society of Painter-Etchers, and his work as an etcher was the subject of an article in this magazine recently. Mr. Macbeth-



MEMORIAL TABLET TO CAPT. ALAN PATTERSON IN ST. LEONARD'S CHURCH, DEAL. DESIGNED AND CARVED IN OAK BY JOHN A. MACMEIKAN

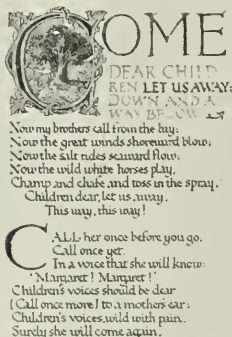
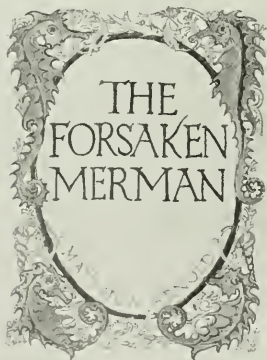
## STUDIO-TALK

Raeburn is a portrait painter as well as an engraver. ■ ■ ■ ■ ■

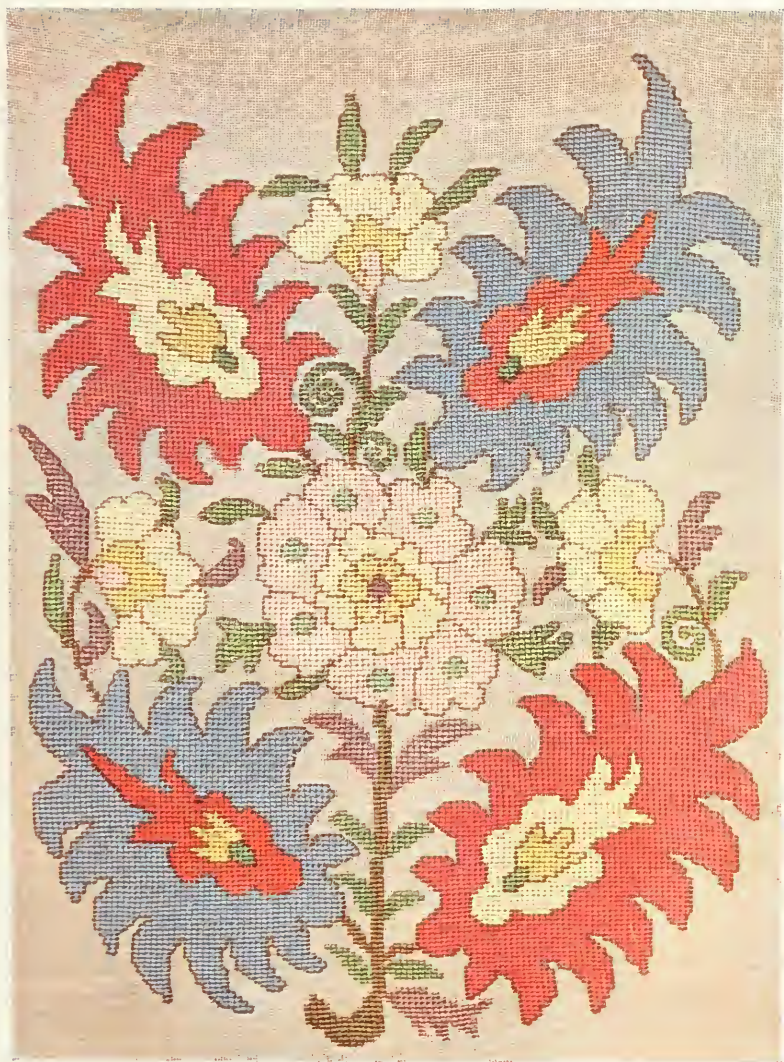
The Rome Scholarship in Engraving for 1922 has been awarded to Mr. Robert Sargent Austin, member of the Painter-Etchers' Society, and a student of the Royal College of Art, where he won an exhibition after training at the Leicester Municipal School of Art. Mr. Austin, who is now twenty-six, served four years with the Heavy Artillery during the war.

The piece of needlework by Mrs. Newberry shown in our colour plate opposite is an adaptation of an old design from Turkish Asia Minor. The original piece of embroidery was probably a bed-spread, but here it has been used for a sofa back by repeating this one design five times. The old piece was worked in a

square stitch alike both sides, very frequently used in Turkish embroidery, but here cross stitch has been used with back stitch for the outline. Mrs. Newberry, who with her husband, Professor Percy Newberry, well known as a botanist and Egyptologist, rendered us valuable assistance in the preparation of our recent Special Number, "A Book of Old Embroidery," is Vice-President of the Embroiderers' Guild, and has been running a class for village women at Ightham for the past eighteen months in connection with which much work has been done. Her scheme is not for commercial purposes but for beautifying the cottage homes; the women work cushions, fire-screens, portières and other household pieces. One member of her class has



TITLE AND FIRST PAGE OF "THE FORSAKEN MERMAN" (MATTHEW ARNOLD). WRITTEN BY BEATRIX HOLMES, GILDING AND ORNAMENT BY M. C. BOWERLEY (Society of Scribes and Illuminators)



CROSS-STITCH EMBROIDERY  
FOR A SOFA BACK BY  
ESSIE W. NEWBERRY.





# THREE DAYS THE FLOCCERS OF THE GARDEN FAIR

Like stars when the moon is awakened, were,  
Or the waves of 'baize' are luminous  
She floats up through the smoke of Venus.

AND on the fourth the Sensitive Plant  
Felt the sound of the funeral chant,  
And the steps of the hearse heavy and slow,  
And the sobs of the mourners deep and low;

THE weary sound and the heavy breath,  
And the silent motions of passing death,  
And the small, cold, oppressive and dank,  
Sent through the pores of the coffin plank;

THE dark grass, and the flowers among the grass,  
Were bright with tears as the crowd did pass:  
From their sighs the wind caught a mournful tone,  
And sate in the pines grove green for green.

THE garden, once fair, became cold and foul,  
Like the corpse of her who had been its soul,  
Which at first was lovely as if in sleep,  
Then slowly changed till it grew a heap  
To make men tremble who never weep.

SWIFT summer into the autumn flowed,  
And frost in the mist of the morning rode;  
Though the noonday sun looked clear and bright,  
Mocking the spot of the secret night.

THE rose leaves, like flakes of crimson snow,  
Passed the turf and the moss below,  
The lilies were drooping and white and lean,  
Like the head and the skin of a dying man.

AND Indian plants of scarlet hue,  
The sweetest that ever were fed on dew,  
Leaf after leaf, day after day,  
Were massed into the common clay.

AND the leaves brown, yellow and grey and red,  
And when with the whiteness of frost is dead,  
Like troops of ghosts on the dry wind pass—  
Their whistling noise made the birds of haste

AND the gusty wind tumbled the winged seeds  
Out of their birthplace of happy weeds,  
Till they clung round many a sweet flower's stem,  
Which rotund into the earth with them

THE water-blooms under the rivulet  
Fell from the stalks on which they were set:  
And the eddies drove them here and there,  
As the winds did those of the upper air—

TWO PAGES FROM SHELLEY'S "THE SENSITIVE  
PLANT," WRITTEN AND GILDED BY BEATRIX  
HOLMES; DECORATION BY M. C. BOWERLEY  
(Society of Scribes and Illuminators)



estate of Matrimony? Wilt thou love her, comfort her, honour, and keep her in sickness, and in health: and forsaking all other, keep thee only unto her, so long as ye both shall live—?

THE Man shall answer—  
I WILL

¶ THEN shall the Priest say unto the Woman—

WILT thou have this Man to thy wedded husband to live together, after God's ordinance in the holy estate of Matrimony? Wilt thou obey and serve him, love, honour, and keep him in sickness

and in health: and, forsaking all other, keep thee only unto him so long as ye both shall live?

THE Woman shall answer,  
I WILL

¶ THEN shall the Minister say,  
WHO giveth this Woman to be married to this Man?

THEN shall they give their troth to each other in this manner. The Minister, receiving the Woman at her father's or friend's hand, shall raise the Man with his right hand to take the Woman by her right hand, and to say after him as followeth—

TWO PAGES FROM THE MARRIAGE SERVICE. WRITTEN AND GILDED BY BEATRIX HOLMES (Society of Scribes and Illuminators)

worked out this same design for a portière, doing it in laid oriental stitch. ■ ■ ■

Since the war several new art societies have come into existence. One of them, the New Society of Artists, held its second exhibition at the Suffolk Street Galleries last month, but there was very little if anything in it that calls for special comment. On the whole the work shown was much of the same character as that which one is accustomed to see in these galleries, and some of the best things were to be found in the small room reserved for water-colours. ■ ■ ■ ■ ■

The latest of the new societies—the Society of Scribes and Illuminators—is now holding its inaugural exhibition at the Brook Street Art Galleries. The members of the Society are content to be without a figure-head in the shape of a President, preferring that the organisation should be conducted on less formal lines than is usually the case, but Mr. Edward Johnston, who has done so much for the advancement of his craft, both in training students at the Royal College of Art and as the author of the best text-

book on the subject, is one of four honorary members, and besides assisting the honorary executive officers (Misses B. Holmes, Dorothy Hutton and L. Puller) in starting the Society has contributed three examples of his own work to the exhibition. The display is a modest one in so far as concerns the number of exhibits, but these include some beautiful examples of lettering accompanied in many cases by illumination which here and there is the work of a separate artist. One cannot but admire the taste and delicate skill displayed in much of this work of the modern illuminator which, though it may not technically compete with the illuminated manuscripts which have been bequeathed by the past, yet breathes the same spirit. We are, however, inclined to attach more significance to the actual lettering. As Professor Lethaby writes in a foreword to the catalogue, "writing is the most universal of the arts," but "to-day we take it too much for granted, and are likely to forget that it is an art at all." "Common interest in the improvement of ordinary writing would be an immense disciplinary

A SONNET ADDRESSED  
BY KING JAMES TO HIS  
SON PRINCE HENRY:

GOD gives not kings the stile of Gods in vaine,  
For on his throne his scepter do they sway:  
And as their subjects ought them to obey,  
So kings should feare and serve their God againe.

If then ye would enjoy a happie reigne,  
Observe the statutes of our heavenly King:  
And from his law make all your lawes to spring:  
Since his lieutenant here ye should remaine.

REWARDE the just best fast true and plaine:  
Repress the proud, maintayning aye the right;  
Walke abroad so, as ever in this sight,  
Who guards the godly, plaguing the prophane.  
And so ye shall in princely vertues shine,  
Resembling right your mightie King divine ...



SONNET BY JAMES I.  
WRITTEN AND ILLUMINATED  
BY MARY H. ROBINSON  
(Society of Scribes and Illuminators)

## STUDIO-TALK

force ; we might reform the world if we began with our own handwriting, but we certainly shall not unless we begin somewhere." He suggests among other things that the Society should consider whether it would be possible for it to do something to improve the commonest of all memorial inscriptions and the design of the slabs on which they are cut. There is clearly a wide field of influence open to this new body, and if it takes a broad view of its responsibilities no one will be able to say that it is one of those "useless" societies, against the increase of which Mr. James Guthrie has protested in a letter to a contemporary.

No doubt there is a good deal of truth in Mr. Guthrie's remark apropos of the multiplication of art societies. "They all start in the same way, with one tolerably good motive, and attract a certain number of men who believe that there is strength in the assembly of wise counsels. Afterwards it is seen how the strong and the weak have no real combination : they are mutually destructive." There are, of course, two sides to this question as to most. Probably the chief reason which induces artists to join new societies or to seek election to existing societies is the opportunity afforded them of showing their work in public—of becoming known to the world at large ; and by enabling them to do that a society can scarcely be called "useless." Then there are societies whose members cultivate some special branch of art, and in these cases, too, one should certainly hesitate before dubbing them useless. We are not sure whether there has ever been a Society of Poster Artists in this country—there was some talk of forming one not long ago—but it is conceivable that such a body if run on broad lines and not as a clique, might exert considerable influence on a branch of art that needs levelling up all round. Germany has for twenty years had an Association of Poster Friends (*Verein der Plakatfreunde*), with a membership numbering at one time 8,000 and a journal of its own, "*Das Plakat*," almost if not quite unique of its kind, but, as we learn from a recent number of "*Der Cicerone*," the society came to an end last April through internal dissensions which resulted in the resigna-

tion of the founder, Herr Hans Sachs, and his colleagues, whose places could not be filled, and the cessation of the journal.

The Modern Society of Portrait Painters—one of the three societies which foster what is without doubt by far the most lucrative kind of art in these days and perhaps has always been—held its annual exhibition at the Royal Institute Galleries last month and though not a little of the work shown was of a somewhat mediocre description, it contained a few things of real distinction—notably Mr. Gerald Kelly's *The Vicar*, admirable alike as an essay in characterisation and as a composition, and the same artist's *Rear-Admiral Sir W. R. Hall*, also interesting as a delineation of character ; Mr. Oswald



HEAD AS MODELLED IN CLAY FOR THE CAMBRIDGESHIRE VICTORY MEMORIAL. BY R. TAIT MCKENZIE





VICTORY MEMORIAL TO THE  
MEN OF CAMBRIDGESHIRE  
BY R. TAIT MCKENZIE

Birley's *Viscount Knutsford*, painted for the London Hospital with which the sitter's name has long been honourably associated; Mr. Alan Beeton's *Miss Rita des Isles* and *Sketch of a Soldier*, Mr. Howard Somerville's *Eileen*; Mr. de Glehn's *Mlle. Guignio*, and Mr. Glyn Philpot's *Portrait of a Young Man*. ■ ■ ■ ■ ■

Once more the inappropriateness of the Old Water Colour Society's gallery as a locale for the New English Art Club's displays was manifest in the exhibition which has just been held there, as was also the hiatus between the older and newer elements in this body—the former voiced pre-eminently by Mr. Wilson Steer, who was represented by a very striking portrait of an aged lady, and Sir William Orpen, whose two nudes *Early Morning* and *A Disappointing Letter* belong to his most distinguished achievements; and the latter by the brothers Stanley and Gilbert Spencer who cultivate a primitivism which while no doubt perfectly sincere is apt to engender a conviction to the contrary. ■

To Dr. Tait McKenzie's statue *The Home Coming*, reference was made in these

pages some months ago. Commissioned as a Victory Memorial to the men of Cambridgeshire by a committee representing the University and town of Cambridge and the Isle of Ely it was unveiled early last month by H.R.H. the Duke of York. The statue, of which we give two views, shows a private soldier in full kit on his triumphal return after the War. With discipline relaxed he is striding along bareheaded, helmet in hand, a German helmet as a trophy slung on his back and partly concealed by a laurel wreath carelessly flung over the rifle barrel. In his hand he holds a rose. Another rose, thrown at him, has fallen to the ground. His head is turned to the side, his expression is alert, happy, and slightly quizzical, and his lips are slightly parted as if he has recognised an old friend in the welcoming crowd and is about to call to him. "In this face," says the sculptor, "I have tried to express the type on whom the future of England must depend. Blond, with hair wavy rather than curly, head well rounded, forehead slightly flat, the boss over the eyes large,

## STUDIO-TALK

but not so developed as it will be in later life. The brows are straight, nose not continuous with the brow as in the Greek, the mouth large and lips not too full." ▀

VIENNA.—During the long and fearful years which have passed since I last wrote about the Vienna exhibitions for the pages of *THE STUDIO* many gaps have occurred in the ranks of the Austrian artists both of the older school and of the generation which helped in so large a way to bring about the modern schools of painting and decorative art. Of the men who have passed away the first places must be given to Gustav Klimt and Kolo Moser, who were among the most prominent leaders of the Vienna "Secession" in 1897, and eight years later—in June 1905—were among those to secede from this Society and establish the "Klimt Group," of which one hears little or nothing nowadays, though it is still in existence and held exhibitions during the war. Klimt, who continued working till the very last, exerted a strong influence on the younger artists as on those of his own generation—an influence that was always good. He was always ready to recognise exceptional talent, and like all true artists was willing to suffer the greatest hardships in pursuit of his ideals. Kolo Moser had long deserted the decorative arts for painting, but whatever claims he has to posterity will rest on his achievements as an arts and craftsman. Among the artists of the younger school to leave this world was Egon Schiele, who died at the early age of twenty-six. During his short span of life he was unceasing in his efforts, and his work as a painter and draughtsman will take an honoured place in the history of Austrian art. His power as a draughtsman Klimt recognised by placing it on a higher plane than his own. ▀ ▀ ▀ ▀

Passing from memories to the work of artists at recent exhibitions, one must take note of the difficulties by which they are beset. Although times have dealt leniently with some favoured ones, still the great majority have for years known hunger, many of them being reduced to the proverbial dry crust. They do not complain of this—it is a thing to which they give little heed—and the only word of regret one hears is that it is impossible to get good

colours and canvases as in the happy days of yore. Other materials, too, have to be imported which were obtainable easily under the old régime, but one never hears a word of regret for this either. The artists pursue their way, more or less hungry, like that of other professions, giving their thoughts to their own craftsmanship. This was clearly shown at both the Künstlerhaus and Secession exhibitions. ▀ ▀ ▀

The differences formerly existing between these exhibitions have now been, to a large extent, modified. In the lighting of the galleries at the Künstlerhaus the *velarium* was adopted some years ago, as also were neutral backgrounds for the walls and the spacing first introduced by Whistler and first seen in Vienna at the exhibition held in 1897. The adaptations made here by the architects Theiss and Jaksch in 1913 provided a spacious central hall particularly favourable for large sculpture. This year a fine equestrian figure by Professor Josef Müller of a fallen warrior—the socle of



RELIEF AT BASE OF  
EQUESTRIAN STATUE  
BY PROF. J. MÜLLER  
(Künstlerhaus, Vienna)





"ICARUS." BY PROF.  
JOSEF MÜLLER



"THE BATHER." BY  
HANS MÜLLER

(Künstlerhaus, Vienna)



PLAQUETTES BY  
RUDOLF SCHMIDT  
(Künstlerhaus, Vienna)

which is here reproduced—occupied the first place in this hall. In a room apart, a large number of smaller works by the same sculptor were shown, executed in bronze, plaster, or marble. Two of these, *Icarus* and a *Scherzo* are also illustrated. These are of high artistic value both in conception and in fulfilment. Other sculptors whose work calls for mention are Josef Kassin, Karl Fiala, Josef Heu, Karl Wollak, Hans Mueller and Franz Zelezny, these two last exhibiting works in wood and ivory respectively. Rudolf Schmidt exhibited a varied and interesting series of plaquettes, two of which are here reproduced. ▀

Among painters and graphic artists

exhibiting at the Künstlerhaus mention should be made of the portraitists John Quincey Adams ; also Hugo Krisch, who showed a beautifully modelled ceramic study of a nude figure, and Victor Scharf and the veteran Heinrich Angeli ; and the landscape painters, Thomas Leitner, Ferdinand Brunner, Hugo Darnaut, and Rudolf Glotz. Josef Jost distinguished himself as a painter of still life, his speciality being vegetables. Among the graphic artists Stephan Eggeler deserves a foremost place for his etchings illustrative of Arthur Schnitzler's *Veil of Pierette*. A. S. L.



"SCHERZO." BY  
PROF. J. MÜLLER  
(Künstlerhaus, Vienna)



"SPRING," WOOD-SCULPTURE  
BY KARL FIALA (Kunsterhaus, Vienna)

## REVIEWS

*The Early Ceramic Wares of China.* By A. L. HETHERINGTON. (London: Benn Bros., Ltd.) £3 3s. This work deals with the ceramic wares of China prior to the advent of the Ming dynasty in 1368 and contains a large number of monochrome illustrations in addition to twelve colour plates. In selecting these illustrations the author has, wisely, we think, preferred to exclude the rarest and costliest examples and to show typical specimens belonging to private collections. There is a great fascination in these early wares, and though, as he points out, their age naturally enhances their interest the real secret of this fascination lies in the beauty of colour and simplicity of form which distinguish these thousand-year old products of the potter's craft. In looking at them one cannot help wondering whether the Chinese themselves in those long past days were fascinated in the same degree as the Western connoisseur of to-day, who is so eager to possess these precious relics and handle them so lovingly. Native writers on the subject appear to have given little clue to this as to many other things connected with the production of these wares, about which, no doubt, much remains to be revealed by future researches, though our knowledge has grown considerably in recent years, as is evident from Mr. Hetherington's treatise. His exposition of a difficult subject is admirably clear, and though some of his chapters deal specifically with the technical side, there is no difficulty in following it.

*The Headless Horseman. Pierre Lombart's Engraving—Charles or Cromwell.* By G. SOMES LAYARD. (London: Philip Allan and Co.) £2 2s. net. "It is my pleasant task," Mr. Layard says, "to prove that what has been conspicuous to the senses of all, even to men of the highest expert knowledge can, in the light of careful investigation, be proved to be wholly false." In this volume of considerably more than a hundred pages he brings forward an array of evidence, which appears to be conclusive, to show that Lombart's much-debated equestrian portrait, though obviously "lifted," so far as the general design is concerned, from Vandyck's painting of King Charles I on horseback, under an archway,

was, in its original state, a portrait of Cromwell, engraved at the close of the Protector's life; that when the Restoration ensued the artist deemed it expedient to obliterate the head (to save his own!) whence the state of which the British Museum possesses an impression and which has hitherto been commonly regarded as the first state; and that later he endeavoured to fit in the head of Louis XIV. The subsequent states of this plate were evidently the work of other hands. Though as a work of art the engraving can scarcely count as an achievement of supreme importance, the mystery surrounding its origin and vicissitudes has given it a unique interest in the annals of print collecting. Excellent reproductions of the various states accompany the text, including Lord Bathurst's impression of the first state which led to a solution of the mystery. ▀

*Suburbia.* Caricatured by H. M. Bateman. (London: Methuen.) 6s. net. These drawings of Mr. Bateman are very amusing—it is scarcely necessary to say that—but they obviously relate to a "Suburbia" of other days when the top-hat, which is so conspicuous in the crowd waiting on the railway platform for *The 8.45*, one of the best of the drawings, was more or less *de rigueur* among city-goers, while now it is, like the starched shirt, a rare phenomenon save on Sundays. As everyone knows, Suburbia—a term which is, of course, not topographical but social, denoting those vaguely-defined strata of society commonly spoken of as "the middle classes"—has been badly hit by the war's economic sequelæ, and if Mr. Bateman were to probe beneath its surface he would, perhaps, not find much difficulty in providing a tragic counterpart to the feast of fun he gives in this collection of caricatures. ▀ ▀

From Messrs. Longmans, Green & Co. comes a revised edition of Professor Hamlin's *Text-Book of the History of Architecture* (10s. 6d. net), one of the volumes in the "College Histories of Art," edited by Professor John C. Van Dyke, of Rutgers College. First published in 1896, this text-book has undergone successive revisions, and now appears in completely re-set type, with a large number of illustrations, a glossary and other features of value to the student. ▀







"VILLA AT FRASCATI."  
WATER-COLOUR BY  
J. R. COZENS (1752-1799).



THE VICTOR RIENAECKER COLLECTION. BY H. M. CUNDALL, I.S.O., F.S.A.      ♡   ♡   ♡   ♡

IN the formation of his collection it has been the aim of Mr. Victor Rienaecker to acquire representative examples of the work of British landscape painters, both in oil and water-colours, from the time of Wilson to the end of the last century. He has admirably succeeded in his purpose, and has secured more than two hundred valuable paintings and drawings. The water-colour drawings forming the more predominant portion, it is proposed to deal with them in the first place, and to refer to the oil paintings later. The key to the collection is a delicate pencil drawing by Richard Wilson, R.A. It represents an Italian landscape with a villa in the distance; and was once in the possession of Paul Sandby.      ♡   ♡

During his residence at Bath, Gainsborough was accustomed to make chalk

and pencil drawings, to which local tints in water-colour were occasionally added. These were very popular, and were extensively imitated by amateurs in that fashionable watering-place. This practice became so much the rage that it was styled the Gainsborough mania. *The Cottagers* and a *Study of Trees*, slightly tinted, are charming examples of the master's work in this manner. Another tinted drawing, *The Entrance of Vauxhall Gardens*, by Thomas Rowlandson, displays the vivacity of that gifted caricaturist.      ♡   ♡   ♡

Nearly all of the topographical draughtsmen are well represented in the collection. The drawings are chiefly landscapes, and not merely views of family mansions, which were so extensively executed for the engravers. Those by Sandby, Thomas Glover, Joseph Farington and Barret, sen., are all landscapes, in which scenes the influence of Wilson is shown. *A Landscape Composition*, by Paul Sandby, R.A., the father of the topographical men, represents



"THE GREEN PARK, LONDON." BY  
T. WHEATLEY, R.A. (1747-1801)

## THE VICTOR RIENAECKER COLLECTION

a mountainous district with classical buildings on a hill. If it were not for the cottages in a hollow, it might be assumed it was intended to be an Italian view. The same may be said of *A Mountainous Scene with a River*, by George Barret, sen., R.A. Although his works are not so well known as those by his son, he was a very popular artist in his day. He was a follower of Wilson, and painted numerous classical compositions. Barret never visited Italy, yet many of his landscapes show an Italian feeling. For these he obtained considerable sums, whilst Wilson was living in poverty. George Barret, jun., his son, is well represented by charming rural scenes, *Tending the Flock* and *A Shady Pool*. Francis Wheatley, chiefly known for his figure subjects, in his early career was a topographical artist. The view of *The Green Park*, dated 1778, shows a sheet of water, called Rosamond's Pond, which existed until 1841, with Buckingham

House and Westminster Abbey in the distance. This pond must not be confused with the one bearing the same name, which was in a secluded spot at the southwest corner of St. James' Park. The latter was noted for being a place of assignation, as mentioned by Pope and others. Owing to the number of suicides committed there this pond was filled in in 1770. ■ ■

*St. Mary's Abbey, York*, is a typical work of Thomas Hearne. It was drawn in 1777, and was engraved by W. Byrne and W. Middiman in the following year for "Antiquities of Great Britain." The figures in the foreground were added by Bartolozzi. Of the work of that little known artist, Francis Towne, a Devonian and friend of John Downman, there are three examples, one of them, a view of Dartmouth, is most delicately drawn. The works of the poetic painter, John Richard Cozens, have a special attraction to Mr. Victor Riенаecker; he possesses no less



"ST. MARY'S ABBEY, YORK"  
BY T. HEARNE (1744-1817)



"OKEHAMPTON CASTLE." BY  
THOMAS GIRTIN (1773-1802)





"IN THE AUSTRIAN TYROL." BY  
J. M. W. TURNER, R.A. (1775-1851)





"THE COTTAGERS," BY THOMAS  
GAINSBOROUGH, R.A. (1727-1788)





## THE VICTOR RIENAECKER COLLECTION

than seven delicately executed views, principally in Switzerland and Italy, of which *A Villa at Frascati*, situated fifteen miles south-east of Rome on the Tusculan Hills, is an admirable example. *A Classical Landscape* by his father, Alexander Cozens, shows an impression of his early visit to Italy, but it does not reveal any of the imaginative instincts of his son. ▢

No collection of landscape painting would be complete without representations of the work of Turner and Girtin. By the former there is a splendid water-colour drawing, *In the Austrian Tyrol*, formerly in the collection of Mr. Albert Brassey. Turner visited the district at a time when he was at the summit of his powers, shortly before the year 1840. After that date they commenced to fail. It is one of his imaginative subjects, in a perfect state of preservation, brilliantly and broadly painted yet full of minute detail. The drawings by Girtin of *Okehampton Castle*, *Hereford Cathedral* and *Valle*

*Crucis Abbey*, admirably display his fine perception of gradation of colour and atmospheric effects, which gave such an artistic feeling to his topographical works. They show a great contrast to the hard drawing of *Furness Abbey* by his severe taskmaster, Edward Dayes. ▢ ▢

John Varley's *Old Bridge over the Ouse at York* was acquired from the Fairfax Murray collection. It was reproduced in aquatint by F. Lewis, and published in a book by Varley, entitled "Precepts for Design in Landscape." A later edition of this work was issued under the title of "A Treatise on the principles of Landscape Design," with coloured plates. Two other drawings, *St. Alban's Abbey*, formerly in the possession of John Linnell, one of his pupils, and *Harlech Castle* (signed and dated 1816) are characteristic of this profuse painter, who exhibited more than seven hundred drawings at the Old Water-Colour Society. Another work obtained from the Fairfax Murray



"OLD BRIDGE OVER THE OUSE AT YORK"  
BY JOHN VARLEY (1798-1842)

## THE VICTOR RIENAECKER COLLECTION

Collection is a charming pencil drawing, entitled *The Wayfarers*, by George Morland (signed and dated 1795). It shows a man, accompanied by a woman, a child and a dog, crossing a plank over a stream with trees in the background. Speaking of Samuel Prout's renderings of the character of old buildings, John Ruskin says, "they are as perfect and as heartfelt as I can conceive possible; nor do I suppose that anyone will ever hereafter equal them." He went to Italy in 1824, and *The Rialto, Venice*, is one of the results of this visit. It was executed with those brilliant effects of colour with light and shade, for which he is noted. ▀

John Sell Cotman is represented by *Ruins*, a powerful drawing, and *Anglers*; both were recently exhibited at the special

exhibition of that artist's works at the Tate Gallery. Scenery on the Continent is shown in *A Street Scene* by Richard Parkes Bonington, who unfortunately died before he attained twenty-seven years of age. It is a bright example of his rare work. Those by other hands are often attributed to him. He lived and painted almost wholly in France, and he was the first to teach the French artists the capabilities of water-colour drawing. James Duffield Harding, who was also a lithographer as well as a painter, and executed on stone some of Bonington's drawings, depicted *Vico on the Bay of Naples*, between Castellamare and Sorrento. It was engraved in "The Landscape Annual" in 1832. There are some coast scenes in the collection. That of *Unloading Casks*



"DRIVING HOME THE FLOCK"  
BY R. HILLS (1769-1844)





"STREET SCENE" WATER-  
COLOUR BY RICHARD PARKES  
BONINGTON (1801-1828).







"THE RIALTO, VENICE." BY  
SAM PROUT (1783-1852)

of *Wine at Lisbon*, by Julius Cæsar Ibbetson, was executed while on his way to China in 1788 with Lord Cathcart's Embassy; *Off Dover*, by Samuel Atkins, who also went to the East in the eighteenth century; *A Shipping Scene*, by Samuel Owen; and *A Shore Scene*, by François L. T. Francia, a Frenchman, who though he was born and died at Calais, spent most of his life in England. ■ ■ ■

Amongst the works of artists who painted animals should be mentioned *Landscape with Deer*, by Samuel Howitt, who spent many years in India and painted hunting scenes there. Also *Driving Home the Flock* and *A Farmyard near Sevenoaks*, by Robert Hills. He sometimes worked in conjunction with George Fennell Robson and George Burrell, jun., and added cattle to their landscapes. ■ ■ ■

Of the works of lesser known men, the following are good topographical drawings: *Richmond Hill*, showing the old "Star and Garter," and Sir Joshua

Reynolds's residence, by John Inigo Richards, who was for a time secretary to the Royal Academy; *Magdalen College, Oxford*, signed and dated 1795, by the Reverend R. Nixon, a brother of James Nixon, A.R.A.; *Leckbarrow*, by F. Sunderland; *View from Boxley Hill, near Maidstone*, by W. Pearson; and *Battle Abbey*, by Thomas Richard Underwood, all of whom flourished at the end of the eighteenth and the beginning of the nineteenth century. ■ ■ ■

Mr. Victor Rienaecker has recently parted with two very representative early topographical drawings, one of them a view of *Edinburgh Castle*, by Joseph Farington, R.A., and the other *Wookey Hole, Somersetshire*, by Michael Angelo Rooker, A.R.A. The former drawing has generously been presented to the National Gallery of Scotland, and the latter to the Victoria and Albert Museum, South Kensington. ■ ■ ■

(To be continued.)

# THE ARTS AND CRAFTS STUDENT AND THAT DRAWING-ROOM MANTELPIECE.   ♦   ♦   ♦   ♦

I was much struck by the technical perfection and general excellence of the students' work exhibited at the Central School of Arts and Crafts. One wondered, though—seeing how excellent was the workmanship of many of the exhibits—why the impression left was not wholly satisfying.

In judging modern work one should not forget that certain qualities it *must* lack: those supplied by time and use. A teapot, straight from the workshop of the silversmith, may be a thing of beauty and a technical triumph, but, nevertheless, its beauty will be enormously enhanced when it has poured tea for a decade and acquired the mellow and inimitable finish that unconscious handling and the magic

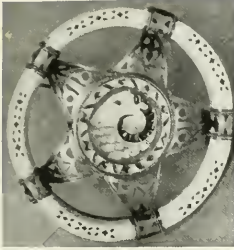
cloth of the housewife alone can give it in a thousand cleanings. But there are still other qualities that should not be, but are, lacking in modern work—originality, as a rule; though this quality is never lacking where the artist has real inspiration. What are the others? Is *humility*, by any chance, one of the other lacking qualities? Is not the middle of the drawing-room mantelpiece always the Mecca of the modern craftsman! He longs (not to be there himself) but to see the product of his inspiration placed in this, the most honoured position in the English home.

Now, the owners of drawing-rooms can be roughly divided into two classes. The first bows to venerable custom and places the clock (for choice, one with garlands of ormolu and a coloured face) in the middle of the drawing-room mantelpiece. The



METAL WORK BY STUDENTS OF THE LONDON COUNTY COUNCIL CENTRAL SCHOOL OF ARTS AND CRAFTS  
(TOP ROW) HOT WATER JUG BY C. W. GROSE; BOWL BY A. B. WATKINS; SUGAR BOWL AND MILK  
EWER BY W. WRIGHT  
(BELOW) TEAPOT BY W. WRIGHT; POT, WITH INCISED LID, BY B. S. CRESSER; HOT WATER  
JUG BY A. D. MIALI

# THE ARTS AND CRAFTS STUDENT



BROOCH IN GOLD AND IVORY WITH  
ENAMELLED RAM'S HEAD IN  
CENTRE. BY MISS A. M. FAULKNER



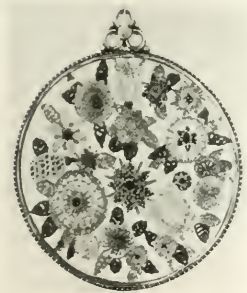
ARMLET IN IVORY, OXYDISED SILVER  
AND GOLD. BY MISS F. MACEY



MUSTARD POT. BY MISS M. C. GREEN



HAND MIRROR IN SILVER AND  
IVORY. BY C. A. FURBECOK



EMBROIDERED BROOCH. BY  
MRS. D. HEWITT-JONES

(L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)

## THE ARTS AND CRAFTS STUDENT



EMBROIDERED BAG  
BY MISS M. BARKAS

second and smaller class loves the craftsman, but, after studying his labours all down the ages, generally gives the palm (or the mantelpiece!) to that calm and yellow-faced one who laboured and loved in the Ming Dynasty.

And here is a dilemma. For a student, like any other artist, must design something worth doing, and then do it well; and if he would not rather design and execute a chalice than a salt-cellar, he is not the right sort of student; yet, if he cannot design and execute a most excellent salt-cellar he is not likely to do a chalice that anyone will approve.

In the English arts and crafts movement (of which this exhibition was very typical) there are too few craftsmen who are willing to make the simple objects of everyday use. To put it metaphorically: everyone wants to make the white-sugar fairy and nobody wants to bake the essential cake. So, when the ordinary man visited this exhibition, he found innumerable charming ornaments for his already overcrowded best room, but few, if any, of the ordinary objects for his everyday use and of which, if he is a man of taste, he stands in need. The ordinary man would gladly pay a



EMBROIDERED SIDES OF TEA-COSY. BY MISS M. BARKAS  
PAIR OF EMBROIDERED GLOVES. BY MRS. ELEANOR POTTER (STUDENTS, L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)



# THE ARTS AND CRAFTS STUDENT



EXAMPLES OF POTTERY BY STUDENTS OF THE 'L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS: CARTHORSE BY MISS F. MAGGS; SET OF FOUR CHESSMEN BY MISS D. S. BELL; COSTUMED FIGURE BY MISS NORA STRANAGHAN; KIDS AND GOAT BY MISS STELLA CROFTS

## THE ARTS AND CRAFTS STUDENT



AMERICAN WIGEON.  
ECLIPSE PLUMAGE. N.AMERICA.



GROUND HORNBILL.  
S. AFRICA.



SPOT-BILLED DUCK.  
INDIA.

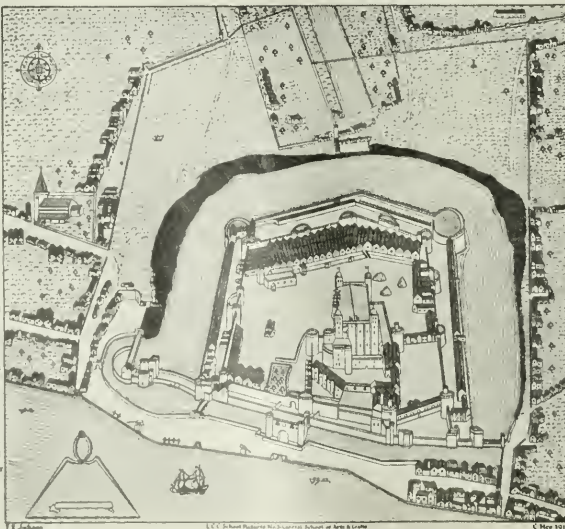
TILES FOR OUTSIDE NAME-PLATES AT  
ZOOLOGICAL GARDENS. BY MISSES MARY  
R. BRACE, STELLA CROFTS AND J. WILLIAMS  
(STUDENTS, L.C.C. CENTRAL SCHOOL)

number of shillings to escape the eighteen-penny shaving-brush, which he has to take, every morning of his life, from the bathroom shelf. Equally distasteful objects greet him when he turns on his bath, brushes his coat, signs his cheques

or sharpens a pencil . . . in all the thousand and one little activities of the daily round he is compelled to use badly constructed and badly designed objects, which it should have been the craftsman's privilege and delight to fashion

A MDCCLXXXIX version of  
A True & Exact Draught of  
the TOWER, LIBERTIES  
surveyed in the Year 1687  
by Gulielmus Blaeuw  
and P. Goussier.

A Note of the Boundaries  
of ye Liberties of ye  
Tower as appears in the  
Last Plan by Hen. VIII  
The Liberties of the  
Tower beginning at  
the Water Gate next  
the Raine Head in Petty  
Wales doeth extend  
straight North to the  
end of Tower Street and  
direct North to the Mud  
Wall called Pike Garden  
on this side the Legation  
Pyrie and so to straight  
East to the Wall of  
London with ye Nine  
Gardens above the Bottom  
and the Broken Tower  
right unto the middle  
of Hog Lane, and so  
straight broad South  
to the Stone Carries and  
so on to the Thames and  
according to the former  
Abbott's a green lane  
in drawn about the  
and Liberties



The Description of the  
TOWER OF LONDON  
with all the Buildings  
and the Remains of ye  
Royal Palace made by  
the direction of  
Sir John Heyrick

### THE SEVERAL TOWERS

- A The Middle Tower
- B The Tower at the Gate
- C The Bell Tower
- D Beauchamp Tower
- E Devil's Tower
- F Flint Tower
- G Bouyer's Tower
- H Brick Tower
- I Martin Tower
- K Constable Tower
- L Broad Arrow Tower
- M Salt Tower
- N Wall Tower
- O The Tower leading  
to the Iron Gate
- P The Tower above ye  
Iron Gate
- Q The Grille Tower
- R The Lanthorn Tower
- S The Hall Tower
- T The Bloody Tower
- V St Thomas's Tower
- W Caesar's or White  
Tower
- X Cole Harbour  
Tower
- Y Wardrobe Tower.

L.C.C. SCHOOL PICTURES—THE TOWER  
OF LONDON. BY MISS C. HEY (MR.  
F. E. JACKSON'S CLASS FOR LITHO-  
GRAPHY, L.C.C. CENTRAL SCHOOL)



STUDY OF A LEOPARD. LITHO-  
GRAPH BY ELSIE HENDERSON  
(STUDENT, L.C.C. CENTRAL SCHOOL)



L.C.C. SCHOOL PICTURES—  
STIRLING CASTLE. BY F. S.  
UNWIN (PROFESSIONAL ARTIST)

# LONDON'S TRAMWAYS

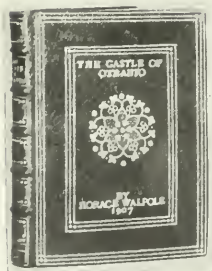


## CRICKET AT THE OVAL TRAVEL BY TRAMWAY

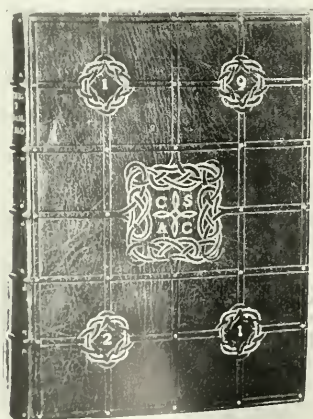
POSTER FOR L.C.C. TRAMWAYS. BY F. P. RESTALL

for him ; as only the craftsman can fashion such things. I do not mean, though, that the ordinary man wants a clothes-brush of beaten silver ; the handle cunningly contrived with the leaves and tendrils of a vine and an emotional design of *putti* taking flying exercise on the back. He does not ; it is the last thing he wants. What he wants, and can so rarely come by, is an instrument that is ideal for its purpose ; it should fit admirably to the hand ; it should have just that perfect balance and weight that mark the good tool from the bad ; it should be made strongly and simply of a wood that is pleasant to handle and that can be washed . . . but why continue ! The simple fact is that such objects can only be made by the real craftsman. We have the craftsmen, but they will not deign to make ordinary things for the ordinary man. No, they are all competing for a place of honour on that mantelpiece !

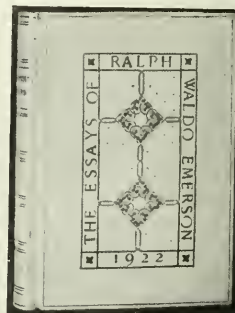
Artists' work, however, must be judged by the artist's aims ; and the aims of the students of the Central School are mainly to supply us with charming objects of decoration. In this they have been successful. Perhaps the most attractive



BOOKBINDING. BY  
H. H. NOTTAGE



BOOKBINDING. BY W. WELLS  
DECORATION BY W. WHITE  
(L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)



BOOKBINDING. BY  
A. L. COOMBS



# THE ARTS AND CRAFTS STUDENT



STAINED GLASS PANEL  
BY MISS MAUD E. BISHOP



"THE WHITE KNIGHT." STAINED GLASS  
PANEL BY F. J. FARRAR (L.C.C. CENTRAL  
SCHOOL OF ARTS AND CRAFTS)





"THE COMBAT." STONE CARVING BY ALAN L. DURST (STUDENT L.C.C. CENTRAL SCHOOL)

exhibits were in the pottery section: Miss F. Maggs and Miss Stella Crofts, among others, showed, in several works, their keen delight in their craft; and their reward was the pleasure that their enthusiasm kindled in those who studied their work. Miss Fox Strangways showed some monochrome bowls, of good colour, that were an excellent adventure into the realm of more serious ceramics. ■ ■

In the embroidery section there was much to please the eye; and the standard, both of design and execution, was exceedingly good. Mrs. Hewitt-Jones showed some exquisite embroidered miniatures that had every good quality that such things can have; they would, perhaps, have been more suitably placed in some museum than in an exhibition of students' work. ■ ■ ■ ■ ■

In the sculpture section Mr. Durst's *The Combat* was a sound technical achievement. Miss M. Geaussent's *St. Christopher* was one of the very few things that showed an original and serious inspiration, in this exhibition. ■ ■ ■ ■ ■

Some tiles, well designed and lettered, for use as identification plates on the outside of bird-houses at the Zoo, were most excellent; and it is a pleasure to see that some of these have already replaced the jaded little paintings that so long have done service in the gardens. There should be a splendid opportunity to develop this idea further when the Zoo opens the new aquarium. G. S.

## THE ETCHINGS OF JOHN SELL COTMAN. BY ALEXANDER J. FINBERG. ■ ■ ■ ■

COTMAN'S first etching was done in 1810, when he was twenty-eight years of age. By that time he had produced some of his most beautiful water-colours, such as *Greta Bridge*, *The Mumbles*, *Durham Cathedral*, and *The Draining Mill*, but the public cared little for such noble drawings, and the artist had to cast about for other means than the sale of his drawings to earn a livelihood. The teaching of drawing in schools and to private pupils was one of the means he had recourse to, and a year after his marriage he took up etching as a supplementary or alternative means of earning money. The date of the first plate he etched has, fortunately, been fixed for us by a manuscript note written by his friend



"ST. CHRISTOPHER AND INFANT CHRIST." PLASTICINE GROUP BY MISS MARGUERITE GEAUSSENT (STUDENT, L.C.C. CENTRAL SCHOOL)

## THE ETCHINGS OF JOHN SELL COTMAN



"GRAND FESTIVAL AT GREAT  
YARMOUTH, 1814." ETCH-  
ING BY JOHN SELL COTMAN

and patron, Dawson Turner, in a volume of Cotman's etchings which is now in the possession of the Cotswold Gallery. Inserted in this volume are two proofs of different states of an etching which Mr. Dawson Turner says was the first plate Cotman etched. It represents a row of old cottages—probably at Norwich—with a pool of water in the foreground; it measures 15 in. by 11 in., and it is signed and dated "London, June 1810." In the first state the work is too open, and the effect, though not unpleasing, needs strengthening. Cotman seems to have laid a new ground, added a sky and a good deal of fresh work on the buildings, etc. But the second biting was not so successful as the first. The bitten lines were not sufficiently protected, as the acid soon got at them and made them heavier than they were intended to be, and foul-biting in the sky spoilt the general effect. The second proof was so unsatisfactory that Cotman abandoned the plate and it was never published. Impressions of this plate are not to be found in the British Museum, but one of the first state was included in the recent loan exhibition of Cotman's works at the Tate Gallery. Up to the present, I have not been able to discover or hear of any other impression of the second state than the one which is here reproduced by the courtesy of the Cotswold Gallery.

Cotman's subsequent efforts were more successful, for we find him writing to Dawson Turner on 24th November, 1810, to forward the printed prospectus of a collection of etchings which was to be

published in six parts. Each part was to contain four plates and was to cost the modest sum of seven shillings. The first part, it was stated, "will be delivered to Subscribers as early as possible in January, 1811." By the time this letter was written the undertaking must have been well under way, for specimens of the plates were stated to be on view at Mr. Munns's, 114 New Bond Street, and at various addresses in Norwich, Lynn and Yarmouth. Nearly all the plates in this collection, which was duly published in 1811, are dated, the earliest being dated August, 1810, and the latest on the 30th May, 1811.

This first volume of Cotman's etchings seems to have been successful. The list of subscribers contained 212 names, and in a printed "Address to the Subscribers" he stated that the support he had received had enabled him to raise the price of the copies still in hand from two guineas to two and a half. Twelve additional plates were published during 1811, and Cotman at once set to work on a new publication containing 60 etchings of *Specimens of Architectural Antiquities of Norfolk*. The first part was ready on 1st January, 1812. Between that date and 1818 Cotman produced, in addition to these 60 plates, three other sets of etchings numbering about 230 plates, as well as the curious illustrations of the Grand Festival at Yarmouth in celebration of the Fall of Napoleon. In 1817 Cotman visited Normandy for the first time. The sketches made then, and during two subsequent visits, formed the basis of his work on the "Architectural Antiquities of

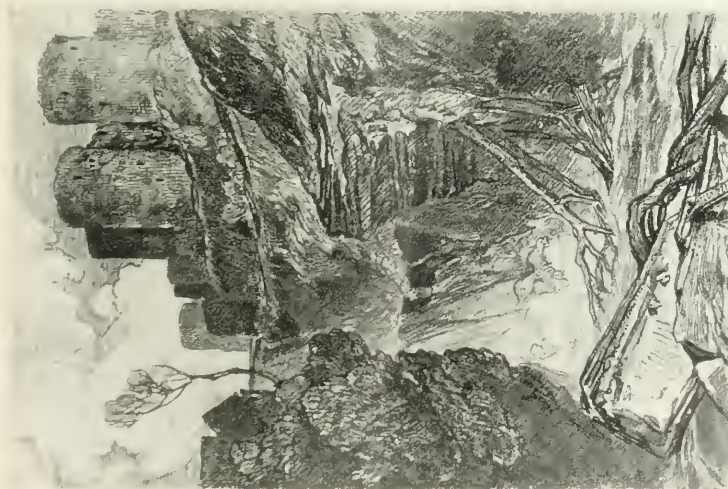


*First state*



*Second state*  
**"OLD COTTAGES." FIRST ETCHING (UN-**  
**PUBLISHED) BY JOHN SELL COTMAN**  
 (From proofs lent by the Cotswold Gallery)





"HARLECH CASTLE, NORTH  
WALES." SOFT GROUND ETCH-  
ING BY JOHN SELL COTMAN



"PARSON'S BRIDGE, CARDIGAN-  
SHIRE." SOFT GROUND ETCH-  
ING BY JOHN SELL COTMAN

## THE ETCHINGS OF JOHN SELL COTMAN

Normandy." With the publication of this series of 100 etchings in 1822 Cotman's activities with the needle came almost to an end. ▢ ▢ ▢ ▢ ▢ ▢

These etchings were all done with a definite object, and that object is entirely different from the object with which modern etchers work. Collectors of modern etchings, therefore, approach Cotman's work with expectations which are bound to be disappointed. Cotman's aim was to produce records of architectural antiquities. His patrons wanted detailed and accurate records of architectural remains, and Cotman did his best to supply what his patrons wanted. Cotman's conception of etching, too, was essentially different from that which rules to-day in the mind of the public. He regarded etching as a form of engraving; the modern critics of etching prize it the more that it differs from engraving. ▢ ▢ ▢ ▢ ▢ ▢

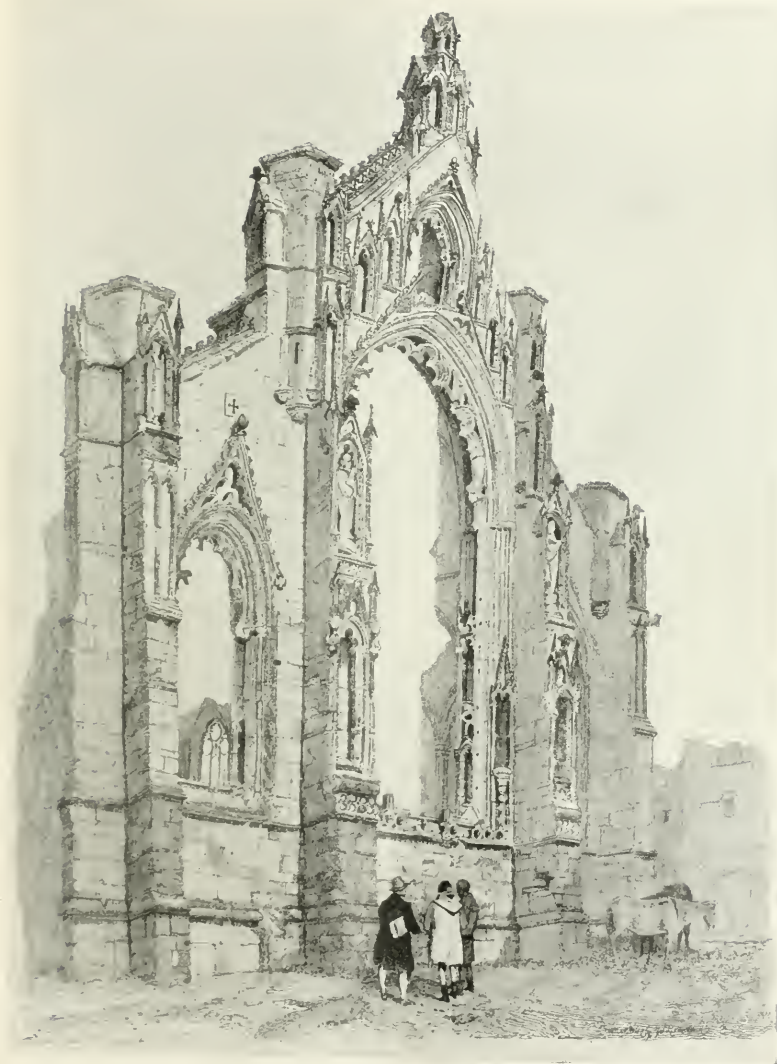
Cotman's etchings must therefore be judged by other standards than those invented and popularised by the so-called "revivalists" of 1850-1860. It is hardly fair to regard him in the same light as we regard the followers and imitators of Whistler and Seymour Haden. He worked in the classic tradition which set little store on "spontaneity," on slowness of execution, on drawing everything hurriedly and half-heartedly. To appreciate or understand his work we must compare it with that of Hollar, Zeeman, Canaletto, or Piranesi; not with that of the idols of the London and Glasgow auction-rooms. ▢

Yet, in spite of this admission, I cannot but feel that the present generation loses rather than gains by its indifference and antagonism towards Cotman's etchings. Cotman was one of the finest of English artists of the 19th Century. And though all his life he was thwarted and depressed



"THE TWO WINDMILLS" (1833)  
BY JOHN SELL COTMAN





"EAST END OF HOWDEN  
CHURCH, YORKSHIRE" (1811)  
BY JOHN SELL COTMAN



"LAUNCHING THE BOAT" (1833)  
BY JOHN SELL COTMAN

by those who should have helped and encouraged him, so that much of his work is fragmentary and unequal, and the number of his complete and triumphant productions is distressingly small, as the recent exhibition at the Tate Gallery demonstrated, yet in everything that came from his hand after the early years of his apprenticeship there is the stamp of original genius, and of a character of rare beauty and compelling charm. ■ ■ ■

This gentle, sincere, and humble-minded genius is a man we can love for his own sake. And all the gifts and graces of mind and character which endear him to us in his drawings and paintings are present in his etchings. These etchings are nearly always translations of his water-colour drawings, but they are translations made by the artist himself. I cannot understand how any lover of Cotman can fail to find delight in such plates as *Howden Church*, *Croyland Abbey*, in the *Castle at Tancarville*, *Château*

*Gaillard*, *Castle of Arques*, and in dozens of other plates in the Normandy series. In a few etchings done for his own pleasure near the end of his life Cotman adopted a freer and less mechanical method of line, and then he produced masterpieces like the delightful little *Two Windmills*, *Launching the Boat*, and *The Girl at the Draw-Well*. *Harlech Castle* and *The Parson's Bridge*, *Cardigan-shire*, are but two of the magnificent series of soft-ground etchings which he included in his "*Liber Studiorum*." ■ ■ ■

It is a pity that Cotman's etchings were too often badly printed. But finely printed impressions of his best plates are to be found, and proofs of first and early states of unexpected beauty and magnificence. The more intelligent and alert collectors of to-day are on the look-out for such things. But even in the Bohn reprint of Cotman's "*Architectural Etchings*," which was baldly printed on poor paper, there is much to be enjoyed and treasured. ■ ■ ■



"CASTLE AT TANCARVILLE" (ABOUT  
1820), BY JOHN SELL COITMAN



"THE WOOD." WATER-COLOUR BY F. SANCHA

A SPANISH PAINTER IN LONDON:  
F. SANCHA.      ♦      ♦      ♦      ♦

TO anyone anxious to make his first excursion into what is commonly called MODERN art, I should strongly recommend the "Sancha"-route; it will lead him comfortably into the regions he desires to explore without the jars, jolts, knocks and buffetings he must surely experience *via* the famous Cézanne—and the nerve-racking, or wrecking, Vorticist—Lines.      ♦      ♦      ♦      ♦

It is not quite easy to say where exactly

"ancient" art ceases and "modern" art begins: since the Great War there has been a good deal of frontier-shifting in the political, the scientific and the metaphysical world. One may, however, fairly safely contend that MODERN art begins where the artist has ceased to pretend that he is a purveyor of nature-substitutes. At heart, of course, all artists, even the old-fashionedest, have known that they are nothing of the kind and that only the fulsome adulation of the lay mind lent colour to such pretension. The real difference between old and new in this





"THE BOAT-HOUSE." WATER-  
COLOUR BY F. SANCHA.







WALL DECORATIONS FOR  
THE "CENTRO ESPAÑOL,"  
LONDON. BY F. SANCHÁ



DECORATION AT THE "CENTRO ESPAÑOL," LONDON. BY F. SANCHA

respect is one of ethics rather than æsthetics: the modern artist is more candid. The only mistake he makes is to rub it in too fiercely. ♡ ♡ ♡

F. Sancha is certainly "modern," but he does not rub it in. There is in his art no pretence of nature-substitution, but he is engagingly and insinuatingly polite in his candour. ♡ ♡ ♡ ♡ ♡

You look, for example, at his water-colour, *The Boathouse*, and think how natural it all is. You have experienced the oily ripple of quiet waters and the weeping of willows; you have been struck many a time with the pleasant contrast of a red creeper-hung roof with just such a green setting, and just such a sky of autumnal pallor. You know it all. But it is not really like nature: it is like a picture, because it is one: i.e., a carefully thought-out arrangement of scrupulously selected lines and colours. So also with the landscape called *The Wood*. It is nothing like nature in looks, it is very like her in feeling. You know nature in just such a one of her sunny evening moods. Sancha has made a "record" which upon

contact with the mind "listening in" at the nerve end of your eyes evokes within you a familiar emotion. ♡ ♡ ♡

Again, the *Rag and Bone Merchant's Shanty, Madrid*, strikes you at a first glance as being photographically prosaic in its impartiality. It seems to record the brilliant sunlight and the sordid backyard aspect of modern civilisation with equal indifference. Suddenly you become aware that no camera could cope with the facts or deal with the message the picture conveys. It is a little gem of humour in a setting of naked realism, done in a penman's rather than a brush-painter's manner. ♡ ♡ ♡ ♡ ♡

A visit to the "Centro Español," the Spanish Club in Cavendish Square, which has been extensively decorated by Sancha, further confirms him as a draughtsman of sensibility and skill, of imagination and satire. ♡ ♡ ♡ ♡ ♡

The dining room here is covered with a mural decoration drawn in sepia outline only, but with oil colour. It has for its subject-matter views of typical Spanish towns and scenery, Toledo, Burgos,

## A SPANISH PAINTER IN LONDON: F. SANCHA

Murcia and many others, all very skilfully done and with clever regard for essentials. I confess, however, that to me monochrome outline in mural decoration is like a drum and triangle "solo." In the billiard and other rooms Sancha has painted decorative panels with added touches of colour which make real music of his rhythms. Here he allows us to see him at his best. The canvases are all essentially *drawings*, and nearly always distinguished by a suggestion of satire or simple fun. Of these pictures that of the Castilian donkey rider, here illustrated, gives a good idea. ▀ ▀ ▀

Sancha was born in Malaga about forty-eight years ago. He began to earn his living, after his father's death, at the early age of fifteen. Trained in Madrid and Paris, he drew for Paris papers such as "Le Rire" and "L'Assiette au Beurre."

He came to London in 1901. England made him a painter; it was here that his eyes were opened to colour. "The Spanish painters," he says, "know only tone, but nothing of colour." One might feel inclined to dispute this perhaps, so much depends on the meaning of words. I know not a few artists who would put Velasquez above Titian as a *colourist*. ▀

Sancha has become well known in this country as a caricaturist. He complains, nevertheless, that drawing for the press has handicapped him as a painter; affirms that he would have preferred architecture as a career, and rounds off this open confession with: "An artist *with nothing to do* would suit me wonderfully." ▀ ▀ ▀

Interpreted this means that he regards all that part of his occupation which he must give to money-making as an injury



"RAG AND BONE MERCHANT'S SHANTY, MADRID." WATER-COLOUR BY F. SANCHA

## LONDON SKETCHES BY A. STAPLETON

to the freedom of his soul, as a despoiler of his art.   ♦   ♦   ♦   ♦   ♦

Nevertheless, he is, I think, mistaken. It is precisely the draughtsman-like quality of his painting which gives to his art a distinct and attractive individuality, and the philosophic humour of his temperament invests his pictures with a focal interest only too often lacking in MODERN art.

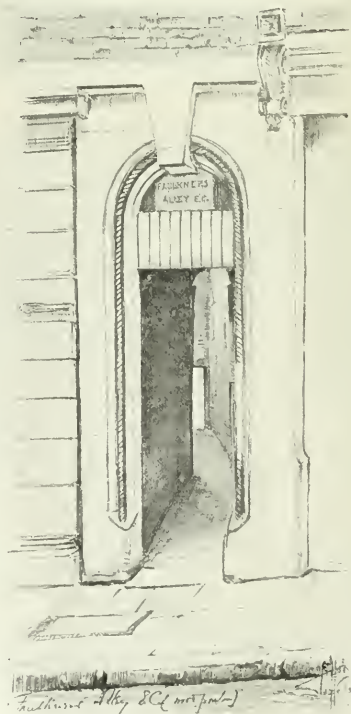
HERBERT FURST.

## LEAVES FROM A LONDON SKETCH BOOK BY ALAN STAPLETON.   ♦   ♦   ♦   ♦   ♦

THE five lead-pencil sketches of which reproductions are here given are typical of a large number which have resulted from Mr. Alan Stapleton's explorations among the odd nooks and corners of London. Eschewing the more famous buildings and places, whose lineaments have been drawn by successive generations of artists, he has preferred to concentrate his attention upon those relics of the architecture of bygone days to which the casual passer-by pays little heed. Places such as those which the artist re-discovers for us in these drawings are still by no means uncommon, but they represent only a comparatively small residue of those that existed within the memory of people now living, and no doubt in a generation hence many more will have disappeared leaving only such traces as are recorded in the drawings of Mr. Stapleton and other artists.

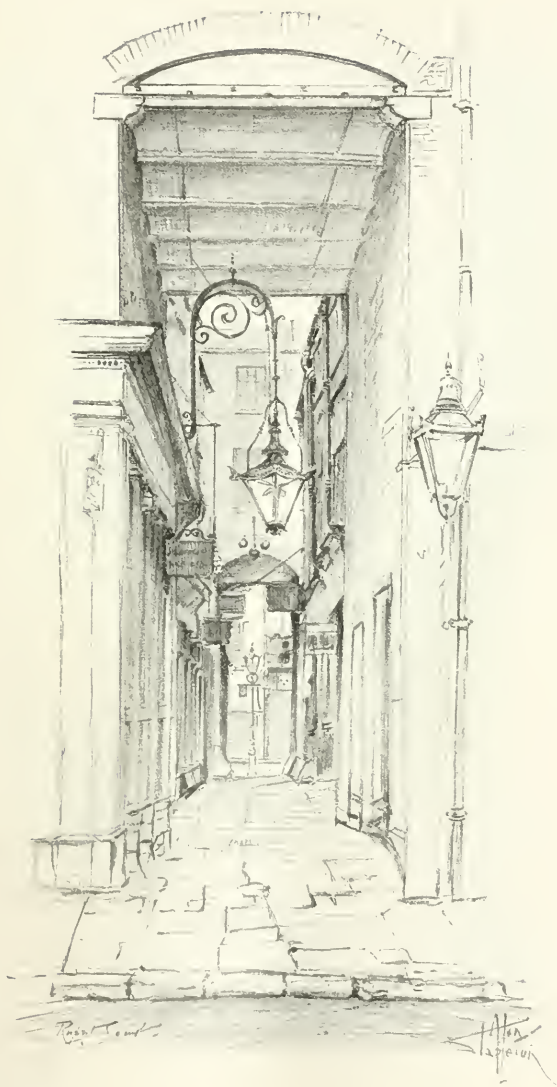
Of the places shown in these sketches, Strand Lane claims the greatest antiquity as associated with the old Roman Bath, said to be the only spring bath to be found in London now. The lane itself was formerly the channel of the rivulet which flowed across the Strand under a bridge. Walker's Court and Rupert Court, both within a short distance of one another not far from Piccadilly Circus, were built in the second half of the 17th Century; the former was once known as "Knave's Acre," which seems to imply rather evil associations, though hereabouts many people of "quality" resided a century ago, and ambassadors lived in Soho Square hard by.   ♦   ♦   ♦   ♦   ♦

Rupert Court, connecting Rupert Street and Wardour Street, was named after Charles I.'s nephew, "Rupert of the Rhine," who fought valiantly for his uncle and is remembered in the annals of art as having introduced mezzotint engraving into England, though the honour of having invented the process has long since been transferred from him to another. Faulkner's Alley, worthy of note as having a front of wood, and Stewart's Place, Clerkenwell, both probably date from the latter half of the 17th Century.   ♦   ♦   ♦



"FAULKNER'S ALLEY, CITY OF LONDON." BY ALAN STAPLETON





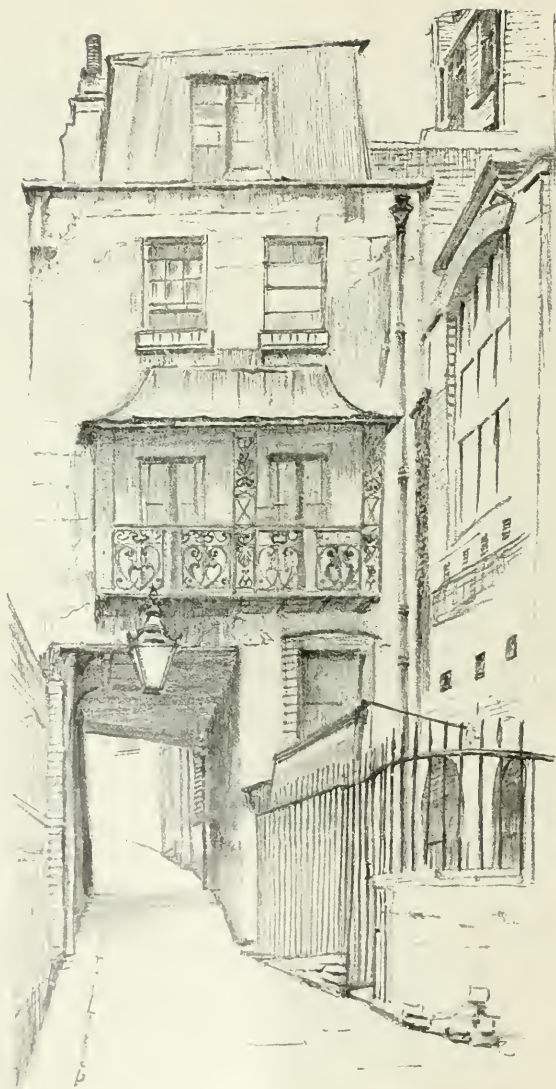
"RUPERT COURT." BY  
ALAN STAPLETON



"WALKER'S COURT, SOHO"  
BY ALAN STAPLETON



"STEWART'S PLACE, CLERKENWELL  
GREEN." BY ALAN STAPLETON



"STRAND LANE—ENTRANCE  
TO OLD ROMAN BATH"  
BY ALAN STAPLETON



"BATTERSEA PARK." SKETCH FOR  
MURAL DECORATION AT THE LON-  
DON COUNTY HALL BY H. J. LEE

## STUDIO-TALK

(From our own Correspondents)

LONDON.—One of the objects of the forthcoming exhibition of Mural Decorative Art at the Royal Academy is to suggest to younger artists and students the great possibilities of the decorative arts of painting and sculpture for the expression of the thoughts and feelings of the community at each turning-point in its history. The Royal Academy Schools have recently started the study of decorative painting on a large scale, and Mr. F. E. Jackson, who was until lately instructor in Lithography at the Central School of Arts and Crafts, has relinquished that appointment and gone to the Royal Academy Schools to assist the keeper, Mr. Charles Sims, R.A., in developing this branch of the curriculum. A further incentive in the same direction has been provided by the London County Council, which has agreed to place certain wall spaces in the new County Hall at the disposal of certain of the principal Art schools in London for schemes of decoration to be carried out by the students of these schools under the supervision of the responsible masters and subject to the approval of the architect

of the building, Mr. Ralph Knott. Our illustration at the top of this page shows a sketch for one of these decorations executed by Mr. H. J. Lee, a student of the Royal Academy Schools. The themes which he and his fellow students are working out are the London parks controlled by the County Council—themes admirably adapted for the purpose in view and giving plenty of opportunity for colour display, either in fresco or in tempera, whichever may be decided upon when the various schemes come up for consideration. ♦ ♦ ♦ ♦

Mr. William Shackleton's oil painting *The Polar Star*, of which a reproduction in colours was given in our issue of January last, has been purchased by the Corporation of Bradford, Yorkshire, on the unanimous recommendation of the Art Gallery Committee of the City Council. This is the second painting by Mr. Shackleton to be added to the permanent collection of this Yorkshire city, the other, a smaller work called *The Love Lyric*, having been acquired nine years ago. Mr. Shackleton is a native of Bradford, where he was born in the same year as Professor William Rothenstein, also a native of the city and represented at the Cartwright Memorial





BRASS ALTAR CROSS  
HIGH ONGAR, ESSEX  
BY P. F. ALEXANDER

Hall, where the permanent collection is housed, by various paintings, prints, and drawings. Both artists migrated to London early—Rothenstein going to the Slade when sixteen and Shackleton when twenty-one to the Royal College of Art, where he won a British Institute Scholarship, enabling him to study in France and Italy.

We give on this page illustrations of two crosses—one in metal, the other in wood—recently placed in the churches mentioned. Although shown here on the same scale, the actual proportions are very different, the altar cross being three feet in height, while the carved oak cross

designed by that gifted architect, the late Mr. C. E. Mallows, and occupying a place above the chancel arch, is more than twice that length.

The two illustrations opposite show portions of a Della Robbia War Memorial for St. Mary's Church, Durban, South Africa. The church was designed by Mr. F. L. H. Fleming of Johannesburg, and the memorial was made of South African clays, at Durban, by John and Truda Adams. This Della Robbia forms a noteworthy landmark in the history of ceramics in the Union, as the only pottery made previously, was the trade



CARVED OAK CROSS FOR ST. JAMES'S CHURCH, BIDDENHAM BEDFORD. DESIGNED BY THE LATE C. E. MALLOWS, F.R.I.B.A. CARVED BY SIDNEY MARY DUIGAN



PORTIONS OF A DELLA ROBBIA  
WAR MEMORIAL IN ST. MARY'S  
CHURCH, DURBAN, SOUTH AFRICA  
DESIGNED AND EXECUTED  
BY JOHN AND TRUDA ADAMS

## STUDIO-TALK

earthenware produced in the Transvaal by Sir Thomas Cullinan before the War. Mr. Adams experimented for some years on South African raw materials, and eventually evolved a body which could be fired in large blocks and which formed a satisfactory ground for the brilliant enamels. A kiln was built, suitable coal was found for firing, and the staff of the School of Art assisted on some of the decorative details ; but no skilled technical assistance was available in the country, and the whole of that side of the work was done by Mr. and Mrs. Adams, with a Kaffir to do the heavier part of it. ▀

All countries with bright sunlight, such as India, China, Persia, Italy, and Spain, have developed a ceramic art for the purpose of architectural enrichment, and South Africa will use, undoubtedly, in the future, much of this glazed faience. In several important buildings, South African architects are now considering the possibility of using permanent ceramic

colour, and certainly no material could be found which responds so finely to brilliant sunlight and which is so jewel-like in contrast to the white walls. Since coming to England Mr. and Mrs. Adams have joined Messrs. Carter & Co., and Mr. Harold Stabler (whose pottery figures are well known), with the object of making Della Robbia, pottery figures, and fine pots, at Poole, Dorset. Already the Poole potters have produced a Della Robbia War Memorial for Rugby School, and a series of ceramic panels for the façade of the British Pavilion at the Brazilian Centenary Exhibition. As this material becomes more widely known, one may look for a more extensive use of it and a consequent brightening of our architecture. ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀

We reproduce below a clever little woodcut by Miss Billie Waters, an apt pupil of Mr. Robert Gibbings, whose accomplishments in this branch of art are so well known to our readers. ▀ ▀ ▀



"THE FRENZIED SEARCH"  
ORIGINAL WOODCUT BY  
BILLIE WATERS



"FEMME À L'ARC"  
BY JULES DESBOIS

PARIS.—In 1877, at the time when Rodin, as yet unknown, was at work on pieces of decorative sculpture for the Trocadéro Palace, he struck up an intimate friendship with a young sculptor of markedly original temperament, who displayed the same disdain for the official type of art, the same passionate love for life and an equal independence of character. I refer to Jules Desbois, who has to-day become Rodin's successor as president of the jury for sculpture in the Société Nationale des Beaux-Arts. An accurate biography of him would be difficult to write, for with his firm indifference to such matters and his utter disregard of fame, the information is not forthcoming. He was, however, born at Parçay, near Saumur in the Anjou country, where fertile soil and good wine make life comparatively easy for the peasant and endow him with a generous philosophy and a sensuality at once robust and healthy—and it is these characteristics which

distinguish the entire work of Jules Desbois. At the École des Beaux-Arts he worked in Cavelier's atelier, but he could not tolerate the official curriculum and though, when quite young, he carried off two first-class medals, he dislikes to hear tell of the work with which he won them. His friendship with Rodin strengthened his independent outlook, from which he has never abated.

After a sojourn in America where he acted



"WINTER" (L'HIVER)  
BY JULES DESBOIS



## STUDIO-TALK

as assistant to the sculptor, Ward, in New York, he worked for a time at the porcelain manufactory at Sèvres under Carrier-Belleuse as director. In 1887 he won a first-class medal with a figure of *Acis changed into a faun*. Then, being in fairly easy circumstances, he set up his studio in a derelict garden at Auteuil, where he has since passed his life as a strenuous and untiring worker. Thence have come those works on which rests the fame he now enjoys as one of the leading sculptors of the day. Two of these are here reproduced—*L'Hiver*, which graces the Tuileries garden, and the *Femme à l'arc*, the marble version of which is at the Petit Palais. At the Luxembourg there is a splendidly modelled *Léda*, alive with expression and feeling, and as a counterpart to this there is a *Misère* executed in wood (it was from the model of this that Rodin got the inspiration for his statuette, *La Belle qui fut Heaulmière*); and in the same order of ideas, *La Mort et le Bûcheron*. At the Salon of 1919 his *La Source* aroused enthusiasm, and the work is now in the Luxembourg. The sculptor has just completed a monument to the dead for the city of Angers—an impressive bronze, a true *pietà*, in which a figure of Victory crowns a group of a peasant woman supporting the body of a wounded *poilu*. Desbois has not restricted himself to large works; besides his work at Sèvres and some decorated pewter, he has produced a series of figurines of rare delicacy of execution. *Salomé*, *Léda*, *Phryné*, *Sapho*, *Eve*, *Baigneuse*, etc., most of which are to be seen at the Petit Palais, are feminine nudes in which without any unbecoming striving after intellectuality, but expressing himself in his true capacity as a sculptor with a keen sense of beauty of form, Desbois reveals the soul of his native land to which he has ever remained loyal.

M. V.

It is matter for congratulation that the award of a travelling scholarship spared Alexander Iacovleff from the brunt of the Russian revolution. Had he not left his country on a painting expedition to China in 1917 he might not have become the landmark he certainly will be. Several other good Russian artists have happily succeeded in escaping the nightmare—

Boris Grigorieff, Vassili Choukaieff, Soudeikine, etc., whose very presence among us suggests that the national genius must have undergone many sacrifices.

Iacovleff and his fellow student Choukaieff are unique among these emigrants to our more favourable conditions. Neither makes appeal to those barbaric tastes which are the secret of success of the majority of Russian artists. That indeed an expression so pure, linear, classical—in short, sophisticated and universal, should come from Russia at all seems strange. For neither Iacovleff nor Choukaieff evinces a national or local character. Both, like Turgueneff, are men of the world, and much more European than the majority of their countrymen.

Leaving Russia in 1917, Iacovleff stayed in the Far East two years, painting relentlessly all the while, despite many hardships



"FISHERMAN AT PORT CROS"  
BY ALEXANDER IACOVLEFF





"PORTRAIT." BY  
A. IACOVLEFF

## STUDIO-TALK

of travel in the less beaten parts of China. When shown in Paris in 1920 and in London the same year, these pictures proved a veritable epopee illustrating customs, types and scenery in China. Work so exacting and accomplished had not been seen since the days of Ingres. Most of the paintings had been carried out in distemper, the colours being of great brilliance. The drawings, life-size, brought to the highest possible pitch of finish, in black and red chalks on white paper, were of surpassing power. Both paintings and drawings realised Ingres' theory: "Nous ne procédons pas matériellement comme les sculpteurs, mais nous devons faire de la peinture sculpturale. Dessinez purement, mais avec largeur. Pur et large: voilà le dessin, voilà l'art." Iacovleff's

work was both pure and broad, despite its wealth of detail.

The following year an exhibition of work accomplished in the interval definitely contradicted whoever might have been tempted to consider Iacovleff an ethnographic artist. The subjects were portraits and landscapes painted in the south of France in island scenery of a peculiar nature, the largest among which was the life-size group in distemper here reproduced. The manner, while departing in its final consequences from that of the modernists, was not in its elements without affinity with certain recent discoveries and doctrines. It would be a mistake to conclude, from the more obvious symptoms, that Iacovleff revives the pre-16th century masters to the exclusion of other



"UNE RÉUNION À PORT CROS"  
BY ALEXANDER IACOVLEFF



"UNE RÉUNION À PORT  
CROS" (FRAGMENT). BY  
ALEXANDER IACOVLEFF



"A CHINESE ACTOR." BY  
ALEXANDER IACOVLEFF



"VIEUX PAYSAN FLAMAND"  
BY LÉON SARTEEL

influences. He certainly has faculties that they alone had, and strikingly recalls them by his conscientiousness, love of detail, and the circumstance that he takes no account of transient light and shadow not contributing to the form. Yet some modern art-thought has its share in Iacovleff's development, but he has made use of it and transcended it. It has been to him a means, not an end. In this respect he is both as classical and as modern as was Ingres, and in many ways his advent in our time has a significance analogous to that of the master of Montauban in his. M. CIOLKOWSKA

**G**HENT.—A great sculptor has said that the human body is above all the mirror of the soul: hence its surpassing beauty. Sculpture, the greatest of the arts, gives to all that is human some feeling of eternity, helped thereto by the solidity of the material employed. Entering Léon

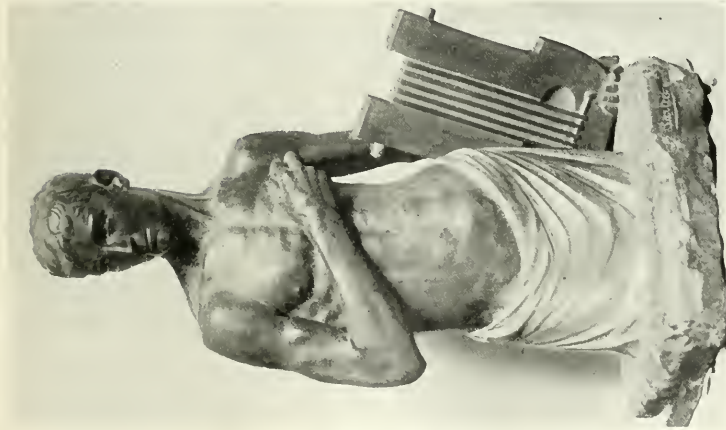
Sarteel's studio in Ghent, one realised that great thoughts go to the making of a great sculptor. This one has sought, and often found, the mysterious beauty which is not allied to the prettiness of much of the modern sculpture. ♦ ♦ ♦

Léon Sarteel is a native of Ghent, and at twelve years old displayed so much aptitude for drawing that his father—wiser than many fathers—placed him with a sculptor. At thirteen he was earning a moderate salary and helping his family. He attended an art school and also the Royal Academy courses from nature. At sixteen he became the pupil of Jules van Biesbroeck, a professor of the antique, whilst with Delvin he studied the nude. At the age of twenty-four he became "Lauréat de Sculpture de Gand," an honour competed for every six years and carrying with it an honorarium of 3,000 francs. Since then Léon Sarteel has been accepted at the big exhibitions, and in





" Baigneuse "



" L'Orphée "



" Torse de Femme "

SCULPTURE BY LÉON SARTEEL





BRONZE GARGOYLE FOR  
A BATH. BY J. KASSÍN  
(Künstlerhaus, Vienna)

1909 his work called *Hope*, representing  
a young man standing at the helm of a ship,

won general admiration. The Ghent Museum acquired one of his portraits, and the University commissioned a bust of the famous Professor J. Boulvin. One of his four works here reproduced, the study of an old peasant, expresses forcibly the sufferings which the years bring to the peasant class. As a critic said, "This work exhibits a strange and penetrating psychology with great power": a result Léon Sarteel modestly attributes to the living model. His *Orpheus* has a calm beauty of its own, and its modelling, as well as that of the other two nudes, is very beautiful. E. S.

VIENNA.—In my last notes I spoke of this year's exhibition at the Künstlerhaus, to which two of the illustrations now given belong, and there remains to be said something about the Secession's show. In general, this exhibition was much the same as previous displays by this group, but the number of exhibits was unusually small this year. A beautiful piece of wood sculpture by Josef Boch, a capital still-life painting by Alois Haenisch, and a group of charming shell cameos by Alfred Hofmann, were among the specially interesting items, which also included some of those beautiful



"A SLEEPER." WOOD SCULPTURE BY JOSEF BOCK  
(Secession, Vienna)



STILL-LIFE, BY JOSEF JOST,  
(Künstlerhaus, Vienna.)





studies of old Austrian towns by which Anton Novak has earned fame, clever portrait studies by F. Zerlacher, and landscapes by Ernst Eck, Wilhelm Dachauer and Ferdinand Kruis. The last-named artist showed a picture of Grinzing, now a suburb of Vienna, but once the rural haunt of Schubert, Beethoven, Moriz von Schwind, and Austria's famous dramatist, Grillparzer. In the neighbourhood of Grinzing there is a rich feast for the artist in the form of mountain-uplands and forest-clad hills through which the silver Danube winds its quiet way. The memory of Beethoven was again recalled by a fine series of etchings by Alois Kolbe, Ludwig Jungnickel, a dextrous draughtsman, whose work *THE STUDIO* was first among art publications to notice and illustrate, was also among the notable exhibitors, as was Ferdinand Schmutzer, whose portrait etchings I wrote about in these pages some years ago, though on this occasion he was represented only by work in oils and water-colours. A. S. L.



SHELL CAMEOS. BY  
ALFRED HOFMANN  
(Secession, Vienna)

**PORT ELIZABETH.**—The overmantel panel illustrated (p. 172) is one of a pair designed by Miss Dorothy Kay and executed by Mr. W. Jacobs both of Port Elizabeth. They are the first of the kind to be executed in South Africa, and the

various woods used are of native growth. The panel reproduced was shown at the third annual exhibition of the South



"STILL LIFE." BY ALOIS HÄNISCH  
(Secession, Vienna)

## STUDIO-TALK

African Academy held at the Selborne Hall, Johannesburg, in the early part of May last. ♦ ♦ ♦ ♦ ♦

**PHILADELPHIA.**—The recent unique exhibition of Sully's portraits, held at the Pennsylvania Academy of the Fine Arts in Philadelphia, brought together examples of his work from many private homes and public galleries in the United States and Canada. The collection and exhibition of the scattered work of a portrait painter whose work is mostly in private possession, amounted almost to a re-discovery. ♦ ♦ ♦ ♦ ♦

Thomas Sully was born at Horncastle, Lincolnshire, England, in 1783, and migrated to America at the age of nine, settling, after several peregrinations, in Philadelphia. Before his first trip back to England in 1809, he became a naturalised American citizen. On this trip he met Benjamin West, also a Pennsylvanian, and Sir Thomas Lawrence, from both of whom he received valuable help in his work, which he eagerly absorbed. Because of the in-

fluence of the technical manner of the latter he became popularly known as the "Lawrence of America." ♦ ♦ ♦ ♦ ♦

Sully's early teachers had been his own brother, Lawrence, and the famous Gilbert Stuart, whom he met in Boston. Although the manner of both Stuart and Sir Thomas Lawrence showed in his work, he had a marked individuality of his own, which can be seen in his portrait of President James Monroe, sponsor of the doctrine that bears his name, and his canvases of the beautiful English actress, Fanny Kemble, niece of Mrs. Siddons. Sully had a genial friendliness and sympathy for his sitters that reminds one of the method of Sir Joshua Reynolds, both presented their subjects in an amiable mood, and both were remarkably successful with children. ♦ ♦ ♦ ♦ ♦

In 1837 the Society of the Sons of St. George of Philadelphia commissioned Sully to paint the portrait of Queen Victoria. He was then considered the foremost portrait painter in America. The Queen graciously consented, and the splendid full-length canvas showing the



INLAY OVERMANTEL PANEL  
FOR A BUSINESS HOUSE. DE-  
SIGNER BY DOROTHY KAY;  
EXECUTED BY W. JACOBS





PORTRAIT OF GEORGE WILLIAMS  
 CHAPMAN. BY THOMAS SULLY  
 (Owned by G. Chapman Thayer, Esq.)

youthful Queen ascending the throne is still owned by the Society. It was done in London from life, and in Sully's diary many delightful bits of personal comment on the Queen do honour to her amiability and understanding.

Sully's stay in Europe, on his two trips, did not total more than nine months, but he learned in that time what the modern student takes years to master, for he was a man of great industry. When he died in his ninety-fourth year he had done over 2,600 pictures. Among his sitters were Presidents Jefferson, Monroe, and Jackson; the Marquis of Lafayette and Patrick

Henry; famous generals and sea-captains; actors, actresses, society matrons, surgeons, in fact, the whole gamut of America's fashionable life for half a century.

Sully is buried in Laurel Hill, Philadelphia. During his life he was admired not only as a great artist, but also as a fellow citizen. At one time it was proposed to widen a street near Independence Hall. When it was discovered that this would necessitate the destruction of Sully's dwelling, a house given him by Stephen Girard, the City Council at once repealed the ordinance and Sully lived there unmolested for the rest of his life.

## REVIEWS.

*The Renaissance of Roman Architecture.* By Sir THOMAS GRAHAM JACKSON, Bart., R.A. Part II. England. (Cambridge University Press.) 42s. net. In this second part of his treatise on the rise and progress of the classical renaissance in architecture, the examples described by the distinguished author, and in many cases illustrated by drawings and photographs, are buildings with which most of us are familiar. In the later stage of the movement one name stands out above all others—that of Sir Christopher Wren, whose memory will be honoured next year on the occasion of the second centenary of his death. It is well to be reminded that for his work as architect of St. Paul's and the parish churches of the City of London, Wren only received the paltry salary of £300 a year, "preferring in this as in every other passage of his life the publick service to any private advantage of his own, by the Acquist of Wealth, of which he had always a great contempt." One of the greatest of the great in the whole history of architecture, he was the very antithesis of the pedant, and his career exemplifies in a transcendent degree that freedom of creative activity by which achievements of the highest order are characterised. As Sir Thomas Jackson once more insists, in concluding his study of the classical renaissance in England, "there are, in truth, but two styles of architecture, the BOND and the FREE," and to Wren homage is due as the most illustrious example—in this country at all events—of the free. ▀ ▀ ▀ ▀ ▀

*The Churches of the City of London.* By HERBERT REYNOLDS. (John Lane, the Bodley Head.) 6s. net. In this handy volume an account is given of fifty-six churches of the City of London, including St. Paul's towering above all, and with one or two exceptions the description is accompanied by a pen drawing made by the author, of the tower or steeple. Many of Wren's churches are among them, but no fewer than nineteen are, alas! scheduled for demolition in pursuance of that policy, begun fifty years ago, which has already resulted in the disappearance of nearly the same number which owed their existence to him. ▀ ▀ ▀ ▀ ▀

*A Record of European Armour and Arms through Seven Centuries.* By Sir GUY FRANCIS LAKING, Bart., C.V.O., Keeper of the King's Armoury. Vol. V. (London: George Bell & Sons.) £15 15s. complete. The final volume of this monumental and magnificently illustrated work consists to a large extent of appended matter which the collector and student will find of much value. Following the chapters in which the deceased author brings his record to a close with a discussion of certain famous suits of armour and of various types of swords, rapiers, and daggers belonging to the seventeenth century, there are some notes by him on forgeries. An appendix of more than 130 pages, contributed by Mr. Francis Cripps-Day, gives an account of armour preserved in English churches, a topographical arrangement being followed and numerous illustrations accompanying the descriptions. To the same authority is due an exhaustive bibliography embracing the European literature bearing on the subject, and finally there is an index of nearly 80 pages to the complete work. And what of the subject itself as treated on such a lavish scale in these five volumes—is it purely of archaeological interest? In this age of high explosives there seems to be little likelihood of a revival of armour for practical use; but one never knows. The Great War brought into use helmets very like some we encounter in these pages, and possibly other parts of the ancient soldier's equipment could have been adapted with advantage as a protection in certain contingencies. What most impresses one in studying this record, however, is the superb craftsmanship bestowed upon the making of armour and arms—the more superb the more perfectly the product fulfilled the purpose for which it was intended. ▀

*The British School of Etching* is the title of a lecture delivered to the Print Collectors' Club by Capt. Martin Hardie a few months ago, and a reprint accompanied by twelve illustrations in collotype may be obtained from the Secretary of the Royal Society of Painter-Etchers, 5a Pall Mall East, London, S.W. 1, price 5s. (by post, 5s. 9d.). In this lecture Capt. Hardie gives an able summary of the progress of etching in England from Hollar to Whistler, Seymour Haden, and Sir Frank Short. ▀





"PARIS STREET SCENE—THE HOUSE OF  
ADMIRAL COLIGNY," WATER-COLOUR  
BY T. SHOTTER BOYS (1803-1874)

THE VICTOR RIENAECKER COLLECTION. BY H. M. CUNDALL, I.S.O., F.S.A. (SECOND ARTICLE).

THE drawings mentioned in the previous article by no means exhaust the list of those by the early water-colour painters in the possession of Mr. Victor Rienaecker. The great art patron, Dr. Thomas Monro, as is well known, invited many young artists in their early struggles to his house in Adelphi Terrace, and allowed them to make copies of the paintings and drawings inherited from his father. The doctor himself was no mean artist, and was capable of giving valuable advice to those whom he befriended. He drew with great freedom, and a drawing by him of a landscape with trees has all the vigour of Gainsborough; two water-colour drawings, one a country church, half hidden by foliage, and the other a rustic village, display a considerable

knowledge of drawing and artistic treatment. Samuel William Reynolds, the noted engraver, could use a brush as well as a graving tool. A landscape by him, although slightly executed, is a pleasing composition with a stream in the foreground and hills in the distance. ▀ ▀ ▀

The "Old" Water-Colour Society, founded in 1804, held its first exhibition in the spring of the following year. Works by many of the early members are to be found in the collection. Those by John Varley, George Barret, Jun., and Robert Hills have already been noticed. William Havell, another of the founders, is represented by an important landscape with a flock of sheep being driven down a shady lane. It is an early work before he left England with Lord Amherst's Embassy for China, and later for India where he practised portrait painting. A *Cornfield near Woodstock*, by William Turner (of



"A WINDY DAY." WATER-COLOUR  
BY DAVID COX (1783-1859)





"ITALIAN LAKE SCENE." WATER-COLOUR  
BY G. CLARKSON STANFIELD, R.A., (1828-1878)



"ITALIAN COAST SCENE." WATER-  
COLOUR BY J. B. PYNE (1800-1870)



"SUNSET." WATER-COLOUR  
BY S. PALMER (1805-1881)

Oxford), was exhibited at the Old Society in 1808, the year in which he became an Associate. He resided chiefly at Oxford as a teacher, and painted many scenes in the neighbourhood. It is executed in a remarkably free manner for this early period. Peter De Wint and Copley Fielding, who joined the Society two years later, are both represented. The former by a distant view of Bolton Abbey, and the latter by a lake scene. They are typical works of these two men. By David Cox, who was a member for nearly half a century, there are two water-colours, one of Windsor Castle, executed in his somewhat stiff and constrained early manner, and *A Windy Day*: work of a later date, when he gave breezy effects to his drawings.

By painters, who visited Italy during the first half of the nineteenth century, there are water-colours by G. Clarkson Stanfield and James Baker Pyne; both are lake scenes. James Holland, who was a skilful flower painter in early life, visited the Continent and became noted for his brilliant colouring. *Palazzo Manin, Venice*, the residence of the last of the Doges, is vividly painted and well represents his later period. There are three drawings by Thomas Shotter Boys, a *Street Scene in Paris*, is a typical example of his views of architectural buildings, of which he executed many on the Continent after the

manner of R. P. Bonington. He also produced landscapes, and a *Mill near Norwich* and a rustic scene with figures are executed in his broad style.

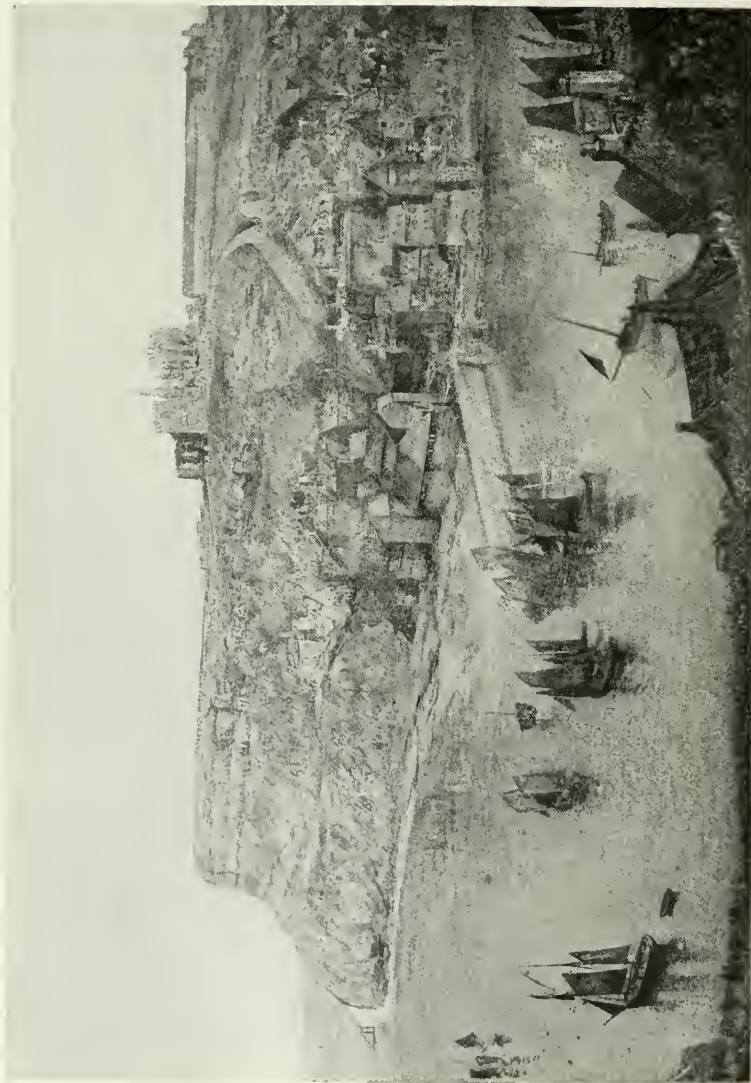
At this period, owing possibly to the example set by Turner, or perhaps to the improved means of travel, which led to the public visiting the seaside resorts for health, artists found there was a demand for paintings of seascapes and coast scenes, and devoted their attention to these subjects. There are many of such works in the Rienaecker Collection. George Chambers, who was the son of a seaman, and spent his early life at sea, had a natural bent in this direction. *The Entrance to Yarmouth Harbour* is a careful drawing. Marine subjects, which constitute the most important works of Edward Duncan, are admirable for their purity and freshness, as exemplified by *The Derelict*. Another marine painter, Charles Bentley, was apprenticed to Theodore, the elder brother of Copley Fielding, and was employed in colouring prints and engraving in aquatint. Later he turned his attention to water-colours and chiefly confined himself to coast scenes. *Boats off a Port and Coast of Normandy* are both executed with considerable vigour.

There are many works by later artists, such as H. B. Carter, G. H. Andrews, W. R. Beverley, the noted theatrical scenery painter, Edwin Hayes, T. S.



"PALAZZO MANIN, VENICE"  
WATER-COLOUR BY J.  
HOLLAND (1800-1870)





"COAST OF WHITBY," WATER-  
COLOUR BY A. W. HUNT (1830-1896)





"FRIBOURG, SWITZERLAND: SUNRISE"  
WATER-COLOUR BY ALBERT GOODWIN, R.W.S.







"JUNE MORNING." WATER-COLOUR  
BY TOM COLLIER, R.I. (1840-1891)

Robins and T. B. Hardy, all of whom were marine painters and recognised for their ability to produce pleasing seascapes. Mr. Rienaecker possessing a residence in Jersey, has acquired several drawings illustrating that island. There are three different views of Elizabeth Castle by John Callow, J. N. Carter and F. S. Ford, one of Mont Orgueil Castle by A Herbert, and of St. Aubin's Bay by T. S. Robins. ♦ ♦ ♦ ♦ ♦

Reverting to the early landscape painters, Hugh William Williams, who was known as "Grecian Williams" through his having travelled in Greece, and made there a number of drawings, afterwards published, also produced numerous water-colours of Scottish scenery, and a view of Loch Katrine is a representative work of this class. Mr. Victor Rienaecker also possessed another remarkable drawing by this artist, a distant view of Edinburgh, but it has recently been presented to the Birmingham City Art Gallery. This is another instance of his generosity. In spite of his great attachment and love for his collection, which he has acquired with infinite pains in order that only really

representative works should be selected, it does not prevent him from occasionally parting with one of his cherished possessions and presenting it to a public gallery, as he has already previously done, where it can be enjoyed by others beside himself. ♦

A moonlight scene by Francis Oliver Finch is full of imagery. This painter, also a poet and musician, has been described as being the last of the old school of landscape painting in water-colours. He was a great admirer of Blake, and all his own work was imbued with the same poetic feeling. Samuel Palmer was another poetic artist, and also greatly inspired by Blake. The two companion drawings *Sunset* and *Moonrise* are full of pathos. One was originally in the collection of the Baroness Burdett-Coutts. By William Leighton Leitch, a Scotchman, there is a drawing of Balwearie Castle in his native country. He gave lessons in water-colour painting to Queen Victoria and other members of the Royal Family. Thomas Sidney Cooper, R.A., and William Callow, R.W.S., are represented by typical works in their respective spheres—the former by one of his usual landscapes with cattle,

## MODERN HOUSES IN CHELSEA

and the latter by *The Grand Canal, Venice, with its Palaces.* ■ ■ ■

The work of the later landscape painters is well illustrated by excellent water-colours by Tom Collier and E. M. Wimperis. A powerful painting *Blue Lights, Tynemouth Pier*, by Alfred William Hunt, shows a night scene with a stormy tide rushing up the river. The work, and another by the same artist, *Oberwesel*, painted in 1859, were in the Newall Collection. By the living artists R. Thorne-Waite, R.W.S., and Albert Goodwin, R.W.S., there are several water-colours including *A Golden Sunset* by the former and two representations of Fribourg, one called the "Blue" Fribourg and the other the "Pink" Fribourg, a fairy city in the sunrise, by the latter, both painted with the utmost delicacy. These drawings fittingly terminate the water-colour section of the Rienaecker Collection. The oil paintings will be the subject of a concluding article.

## MODERN HOUSES IN CHELSEA.

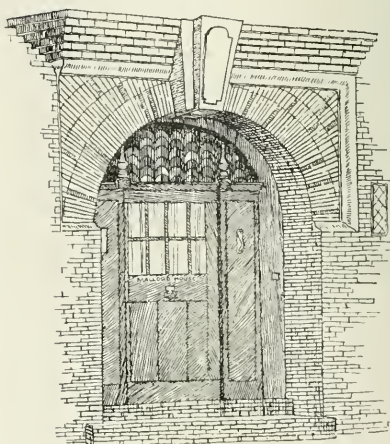
ON the north side of the "King's Private Road," as that street of banal and sordid architecture, the King's Road, Chelsea, was called until recently, lies a little colony of modest-sized houses that have been built within the last decade or two—houses which prove that there are amongst us men who can still plan beautiful and comfortable dwellings. The site on which they stand is that level tract bounded on the south side by the King's Road, by Elm Park Avenue on the north, and on the east and west by Church Street North and Vale Avenue respectively. The roads that comprise this colony are Vale Avenue, Mallord Street, Mulberry Walk and part of the west side of Church Street. ■ ■

If different architects have designed the several houses, then, though the variety of their architecture is considerable and delightful, the unity of the colony as a whole is even more remarkable. This is no small achievement and speaks well for the recognition of limitations and sense of fitness of the architects concerned. If all the houses are the offspring of one mind it must be the mind of an architect of

fertile invention and considerable originality. The drawing of the north side of Mulberry Walk gives some idea of the variety and at the same time uniformity of these houses. ■ ■ ■

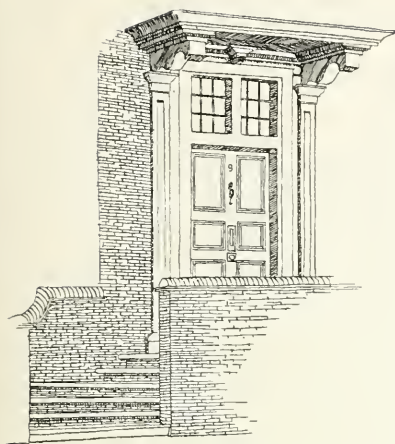
The colony is entirely residential. To make this ideal one looks for two essentials—quietness and cheerfulness. The site provides the former; the variety of house-fronts, in strange and pleasing contrast to the deadly uniformity of some neighbouring streets, dispels dreariness. Several of the houses, especially in Mallord Street, have been painted bright and uncommon colours, which, together with the plane trees that pattern the pavements with their shadows, add welcome touches of cheerfulness to enliven the grey, heavy atmosphere of London. ■ ■ ■

With very few exceptions the most "local" material has been used for the construction of these houses—brick, the "natural" building material of London. A brick of somewhat thinner proportions than that generally used has been utilised freely, and when alternated with larger bricks some interesting contrasts have



DOORWAY, MALLORD HOUSE  
MALLORD STREET, CHELSEA  
PEN DRAWING BY E. HESKETH  
HUBBARD, R.O.I.

## MODERN HOUSES IN CHELSEA



DOORWAY IN VALE AVENUE  
CHELSEA. PEN DRAWING BY  
E. HESKETH HUBBARD, R.O.I.

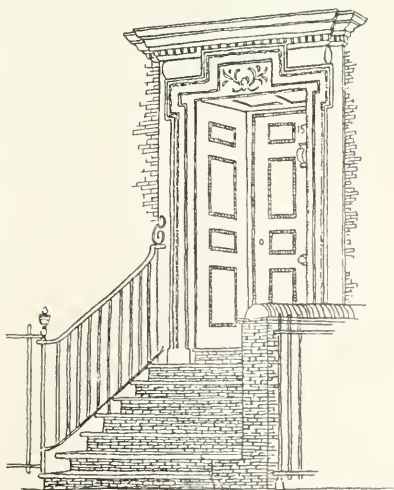
tubs guard many front doors. To some this may appear as a slight affectation in twentieth century London, being more suitable to, or suggestive of, a small and sleepy country town. But what feeling of self-consciousness there may be is ably counterbalanced by the simple austerity and commendable restraint of the buildings as a whole. ■ ■ ■ ■ ■

The windows vary considerably in design; lead casements, differently diapered, predominate. An unusual use of brick for mullions is noticeable in the drawing of No. 15, Mulberry Walk. The leadwork of gutters and pipes is good. ■

I have drawn three of many very beautiful and well proportioned doorways. That of Mallord House is perhaps the most original in its lines. Those in Vale Avenue (and there are many others in that road worthy of note and study) are more derivative. The curved steps leading to some add considerable interest. Thick slabs of slate have been used for these with much success. A good example appears in our illustration of No. 18, Mulberry Walk. ■ ■ ■ ■ ■

resulted. For the most part a yellowish grey brick (similar to that used extensively in the neighbourhood and presumably a fairly local product) has been employed, and further contrasts obtained by juxtaposition with red brick and stone. One is struck very forcibly with the mellowness of these houses; there is evident none of the blatant crudeness of a new colony. Much of the material used appears to be old. ■ ■ ■ ■ ■

In one house, No. 27, Vale Avenue, of which a drawing is reproduced, extensive and most effective use has been made of wood for the exterior of a large, projecting, first-floor room, presumably a studio or music room, for many artists live in this road. Red tiles have been used time and again, not only for roofs, but as a wall covering for the upper stories. Two notable examples are No. 15 and No. 18, Mulberry Walk, both of which are illustrated. In this road, as in Mallord Street, most of the houses stand back six or eight feet from the pathway, and this slight frontage is flagged with old stone slabs and shut off by posts and chains, giving a feeling of peaceful seclusion. Neatly and curiously trimmed shrubs in



DOORWAY IN VALE AVENUE  
CHELSEA. PEN DRAWING BY  
E. HESKETH HUBBARD, R.O.I.



## MODERN HOUSES IN CHELSEA



NO. 27 VALE AVENUE, CHELSEA  
LEAD PENCIL DRAWING BY  
E. HESKETH HUBBARD, R.O.I.

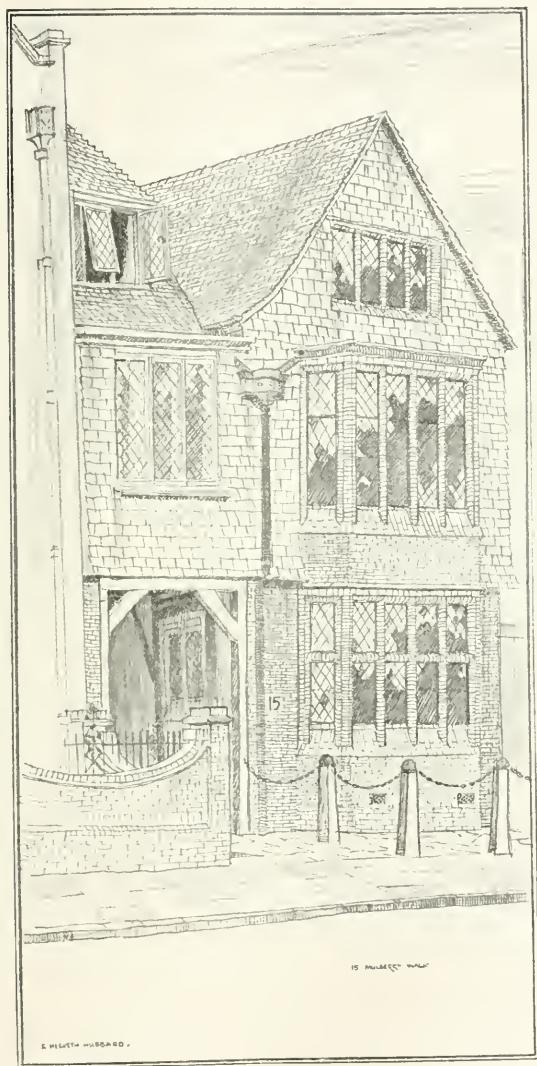
There are still a few acres of waste building land affronting the King's Road and backing on to Mallord Street, at present shut off by large hoardings covered with posters none too creditable to British poster artists and advertisers. This ground presumably will eventually be built upon to complete the scheme which was held up by the war. If the King's Road frontage is to be used for shops, it will be most interesting to see erected well-designed buildings of this kind to harmonise with the houses that will lie behind them.

A little further west is a somewhat similar, but less ambitious, colony of

which Chelsea Park Gardens forms part. This is in course of erection. The houses here are smaller than those comprising the colony with which this brief note deals. Their accommodation approximates that of the small suburban villa. They are pleasingly planned, standing well back from the road with a common garden before them. ♦ ♦ ♦ ♦ ♦

This work, and other building schemes now being carried out in London, seem to prove that architecture is still a living art, adapting itself fittingly to the new needs of our present wonderful century.

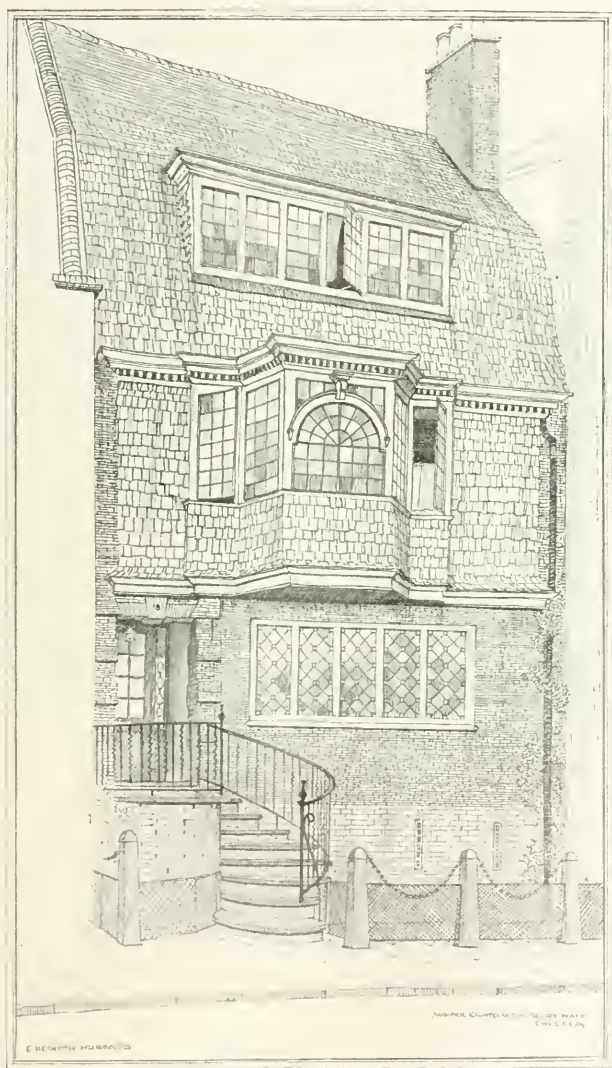
E. HESKETH HUBBARD.



NO. 15 MULBERRY WALK  
CHELSEA. LEAD PENCIL  
DRAWING BY E. HESKETH  
HUBBARD, R.O.I.



NO. 12 MULBERRY WALK  
CHELSEA. LEAD PENCIL  
DRAWING BY E. HESKETH  
HUBBARD, R.O.I.



NO. 18 MULBERRY WALK  
CHELSEA. LEAD PENCIL  
DRAWING BY E. HESKETH  
HUBBARD, R.O.I.





MULBERRY WALK, NORTH  
SIDE. LEAD PENCIL DRAW-  
ING BY E. HESKETH  
HUBBARD, R.O.I.





"SARAH." OIL PAINTING BY  
W. E. WEBSTER, R.I., R.O.I.

# THE PAINTINGS OF MR. W. E. WEBSTER, R.I., R.O.I. ♦ ♦ ♦

THERE was not so long ago a generally accepted belief that one of the chief purposes of art was to please. The artist was expected to produce things which the public could enjoy and to do work which would appeal to the popular sense of beauty—he had to record the more attractive aspects of nature and to present them in form which could be intelligible by the average mind. That in his effort to satisfy this demand he was led at times into the pursuit of mere prettiness can be admitted, but when his conception of beauty

was sufficiently serious he could—and did—achieve results which were admirably significant and distinguished by artistic qualities of permanent importance. ♦

In more recent times a considerable section of the workers in art has elected to abandon the search for beauty and to attempt, instead, the solution of all sorts of strange problems in technical procedure. Many of the younger artists of to-day have deliberately thrown aside beauty of motive, beauty of colour, beauty of drawing and design, and the charm that comes from sensitive and graceful handling of their materials; their aim is to shock and surprise the public and to secure a certain

## THE PAINTINGS OF MR. W. E. WEBSTER

notoriety by departing sensationally from what has hitherto been regarded as the right direction in art.      ♦      ♦      ♦

Therefore, the artist who in the modern surrounding of incoherent experiment remains true to sane tradition has a very strong claim to attention. He offers to the public a type of work of which they, at all events, are not tired, and he affords to the people who think seriously about æsthetic questions the opportunity to compare the art which accepts the authority of the past with that which is frankly anarchical in its intention.      ♦      ♦      ♦

For the purposes of such a comparison the paintings of Mr. W. E. Webster are

particularly valuable, as in them an essentially modern touch of freshness and unconventionality is combined with a sincere observance of the principles which were established by the masters in the past. He does not overweight himself with ponderous subjects; he chooses motives which give him opportunities to display an attractive daintiness of fancy and a thorough command over technical refinements, and he is guided in all he does by a firm belief that to strive for beauty is an obligation which he cannot evade. Certainly he has the power to make convincing subjects apparently slight by giving to them the charm that comes from culti-



"VANITY." OIL PAINTING BY  
W. E. WEBSTER, R.I., R.O.I.



"DIANA." WATER-  
COLOUR BY W. E.  
WEBSTER, R.I., R.O.I.



"ENIGMA." OIL PAINTING BY  
W. E. WEBSTER, R.I., R.O.I.  
(In the possession of T. F.  
Bush, Esq., Texas, U.S.A.)

vated taste and exquisite accomplishment, but the source of this power is his own instinct for what is beautiful in nature, an instinct which he has trained and developed by earnest study both of nature and art. ▯

So in canvases like *Enigma* and *Coquette*—to quote typical illustrations of his practice—it is the artist's mind that is revealed, and the revelation is very acceptable. He puts into his work the joy which he feels when he looks at things which are beautiful in themselves, and he shows in the way he treats these things how much pleasure he derives from dealing with subtleties of colour and graces of craftsmanship. Be-

cause his own enjoyment is so real he is able to convey it in full measure to others and so to fulfil the artist's mission to please in accordance with sound tradition. That there should be still amongst us men with these healthy convictions is a matter for congratulation—they are doing important service in stemming the tide of degeneration which threatens to swamp the art of this country—and among such men Mr. Webster takes high rank because to wholesomeness of belief he adds a quality of achievement which is rare enough to-day to deserve a more than ordinary degree of approval. A. L. BALDREY.



"COLUMBINE." OIL  
PAINTING BY W. E.  
WEBSTER, R.I., R.O.I.





"CARNIVAL." OIL  
PAINTING BY W. E.  
WEBSTER, R.I., R.O.I.



"COQUETTE." OIL PAINTING  
BY W. E. WEBSTER, R.I., R.O.I.  
(PARIS SALON, 1922)



TURNER'S ETCHINGS: BY ALEX-  
ANDER J. FINBERG.    ♡    ♡    ♡

TURNER'S chief object in undertaking the "Liber Studiorum" seems to have been to make his reputation safe with posterity. He knew how short-lived were water-colours and oil paintings; he knew that engravings were comparatively more permanent than drawings and paintings; and he appreciated the advantages which a widely circulated series of engravings after his own designs would give to his reputation.    ♡    ♡    ♡    ♡

The form of the "Liber Studiorum" was modelled on Earlom's series of mezzotints after Claude's sketches and studies. Claude's drawings were made with a pen and washes of sepia. Turner's designs were therefore made in the same way. And as he wanted the series to exhibit the full range of his power as a designer or inventor, he decided to make a hundred drawings in pen and wash

illustrating all the then known styles of landscape composition.    ♡    ♡    ♡

Earlom's method of engraving Claude's drawings was first to etch the line work, and then to add in mezzotint his rendering of the sepia washes over the etched foundation. This was the method Turner adopted. But he was careful to make the etchings himself. This gave his plates an immense advantage over Earlom's, for an engraver's copy of the pen lines in a drawing must necessarily be tamer and less adequate than the artist's own rendering on copper of the leading lines of his own design. There was another weakness in Earlom's work which had not escaped Turner's notice. Earlom's engravings, brilliant and popular as they were, did not always do justice to the finer qualities of Claude's designs. In his search for brilliance of effect the engraver often lost much of the solemnity and dignity of the original drawings. Had Claude been able to superintend Earlom's work Turner



"APULEIA IN SEARCH OF APULEIUS"  
ETCHING BY J. M. W. TURNER, R.A.

## TURNER'S ETCHINGS

knew that these defects would have been remedied. He was resolved that his own work should not suffer in the same way. ▢

The first part of Turner's work, that of making drawings in pen and wash illustrative of the range of his interests and skill, presented no difficulties to him. This was work he could do easily and quickly, and which he must have enjoyed doing. The real difficulty was in the engraving. How was he to get his designs adequately engraved, so that the engravings as circulated should embody his thoughts and feelings in the way that his drawings and paintings embodied them? To appreciate the difficulties of this task we must think of the engravings which had been made from Turner's drawings before he undertook the "*Liber Studiorum*," i.e., before the year 1806: the travesties of his early water-colours published in "*The Copper Plate Magazine*," the stolid renderings of Basire in the "*Oxford Almanacks*" and Whitaker's "*Parish of Whalley*," the

prosaic work of Byrne in his "*Britannia Depicta*." ▢ ▢ ▢ ▢ ▢

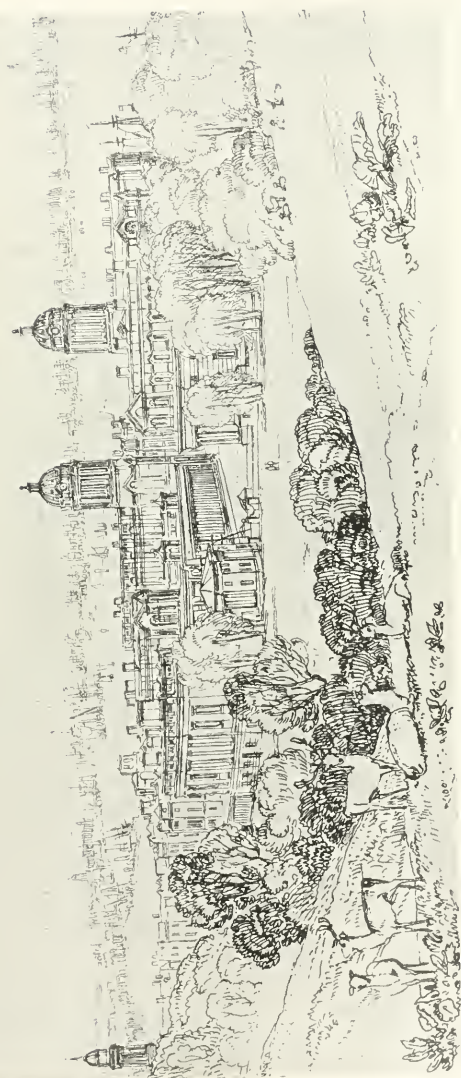
Turner could do nothing by halves. He had been reluctant to undertake the work, his friends had had to goad him into it, but once the work was begun he brought all his tireless industry and immense concentration of mind to bear upon it. He was not satisfied to leave the engravers to copy his designs in their own way. He wanted their work raised to a higher power; he wanted them to engrave with something of his own passion, skill and knowledge. He therefore worried, coaxed and bullied them till they nearly all came to hate and curse him. The heights of Parnassus are steep and rugged, and the worthy and respectable little men certainly did not enjoy being dragged up the stony paths by their ruthless employer. ▢

But Turner spared himself even less than he spared his engravers. He not only lavished his time and skill in correcting and improving their plates, he also set to



"ISIS." ETCHING BY  
J. M. W. TURNER, R.A.

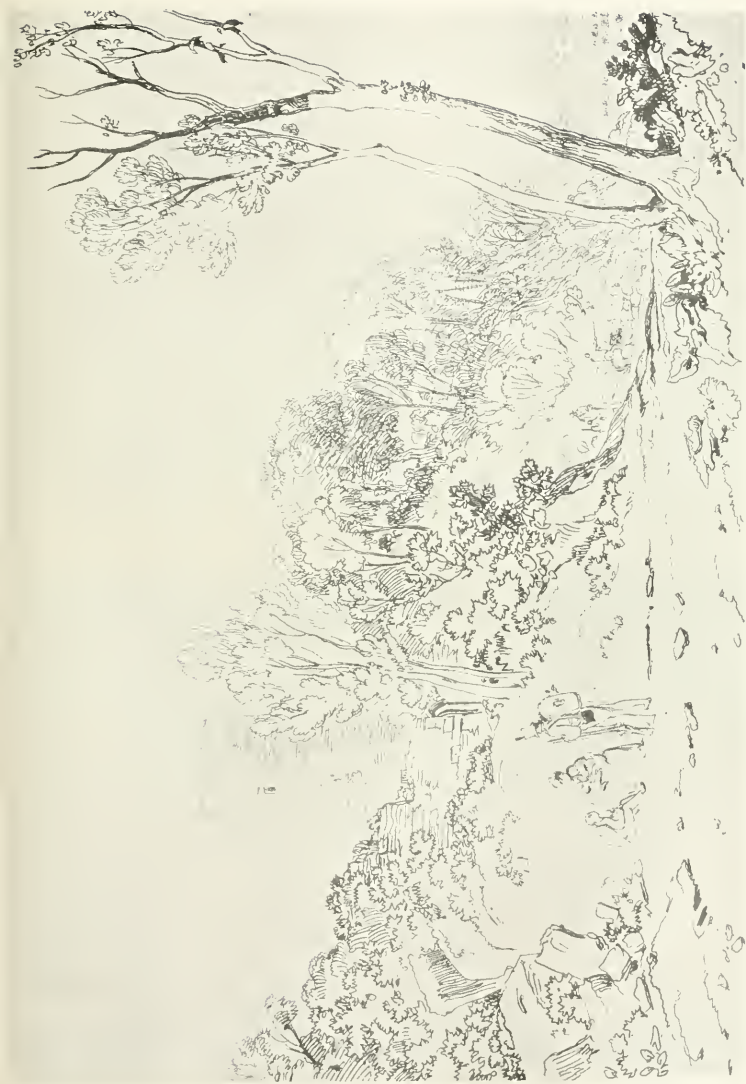




"LONDON FROM GREENWICH"  
ETCHING BY J. M. W. TURNER, R.A.



"THE CLYDE." ETCHING  
BY J. M. W. TURNER, R.A.



"WINCHELSEA, SUSSEX." ETCH-  
ING BY J. M. W. TURNER, R.A.

## TURNER'S ETCHINGS

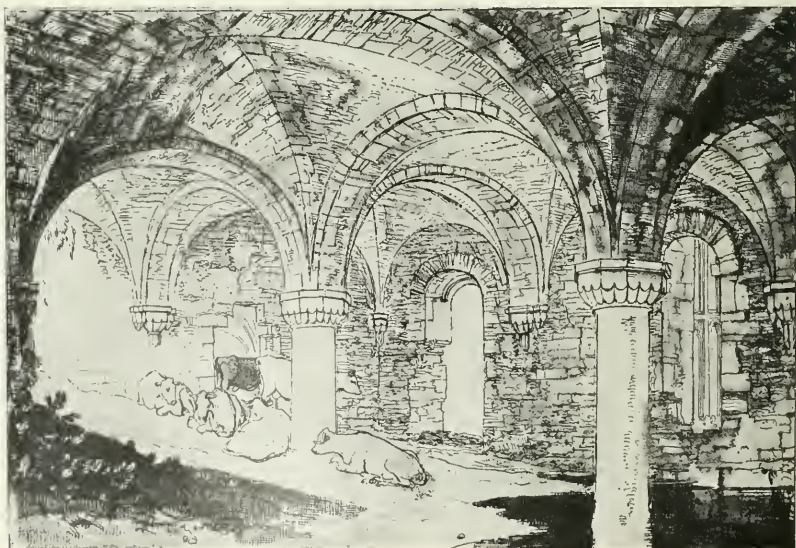
work to master their craft, so that he could show them exactly what he wanted them to do. As a result he produced in a short space of time such masterpieces of mezzotint engraving as the *Junction of the Severn and Wye*, *Kirkstall Crypt*, *Berry Pomeroy*, and a few other plates. ♦ ♦ ♦

According to his original scheme, however, Turner had only intended to do the etching of each plate himself, leaving the mezzotinting to the professional engravers. The etchings formed as it were the ground-plan and scaffolding of each design. They supplied the leading lines which were to guide and support the mezzotinting. With these well and truly laid, Turner thought the engravers could not go far wrong in their share of the work. ♦ ♦ ♦

It was therefore with a limited and clearly defined purpose that Turner's etchings were executed. Unlike the majority of etchings which have been produced they were not intended for publication, nor even to be seen by the public in what

I may call their state of nature. Their nakedness was to be clothed with the garments of light and shade which the engravers were to weave before they were to be exposed to the public gaze. A careful and fairly correct outline reproducing the chief features of the original drawings would, therefore, have served their immediate purpose well enough. And in some cases this is all that Turner gave. But the majority of the etchings are marvels of summary and expressive line work. ♦ ♦ ♦

Plates like *The Clyde*, *Water Mill*, *Isis*, *Winchelsea* and the *Crypt of Kirkstall Abbey* are abstracts or epitomes of the whole conception expressed with the utmost economy of line. Turner's etched line is never what critics now call "spontaneous," nor brilliant, nor witty. There is no clever playing with the needle and copper as in so much modern work. It is a slowly laid line, a thoughtful line, absolutely without affectation, and never



"CRYPT OF KIRSTALL ABBEY."  
ETCHING BY J. M. W. TURNER, R.A.





"WATER-MILL." ETCHING  
BY J. M. W. TURNER, R.A.

self-conscious. It does not draw attention to itself. It points beyond itself and is charged with the maximum of meaning. I confess that as I follow Turner's slow unerring line, its "deliberate speed, majestic instancy" fill me almost with awe. Its "unhurrying chase, And unperturbed pace" seem to make its powers of evocation only more wonderful. Nothing is left to chance, nothing is scamped, and nothing is overstated. The distant view of the river and city in *London from Greenwich* is merely one amazing instance of the wealth of meaning that can be packed into a few simple lines. In this plate as in so many others the manual dexterity is negligible. The effect seems to be produced by the power and weight of the artist's mind and character. ■ ■

The plates here reproduced, and others like *Norham Castle*, *Inverary Pier*, *Peat Bog* and *Flint Castle*, make all modern etchings except the finest look amateurish, pretentious, and feebly garrulous. To

find parallels to Turner's severe economy of line we must look backwards to the unenlightened past : to Holbein's and Dürer's designs for woodcuts, to Mantegna's line engravings, to Rembrandt's later scriptural and landscape etchings. ■ ■

Works of this kind appeal strongly only to a few in each generation, for the many want more of the small-talk of the etching-needle, more fuss and flummery than Turner has cared to give them. Perhaps this is as it should be ; for the number of impressions that were taken of these etchings is small. They were never published. Those which are now in circulation are those which Turner had printed apparently for his own enjoyment. Exactly how many impressions there are in existence I think it will be wiser for me not to say. There are collectors who value rarity more than quality ; and I want particularly to add some of these etchings to my own collection before the wealthy collectors annex them all.



THE ART OF MISS W. M. GEDDES.  
BY STEPHEN GWYNN. ■ ■ ■

MISS GEDDES is a young artist, but it is ten years since work of hers shown in Dublin attracted notice and led to the suggestion that she should join the Dublin workers in stained glass, who have been at 24, Upper Pembroke Street, for now some twenty years. Without that invitation Miss Geddes might never have been drawn to employ this medium for which her talent seems to have been created. Her woodcuts, some of which were shown in the exhibition which accompanied the recent Horse Show at Ballsbridge are powerful work; but I do not think them equal to the drawing of her cartoons; she needs space to develop her full quality. Or perhaps, simply, the woodcuts are less simple, and she has a gift for the simple rendering of essential action which seems to have come straight from the middle ages. Again the embroidered panels, designed as blazonry for banners, which she showed at the same exhibition, were admirable pieces of colour and it is wonderful what expression she can give to a face with a few stitches of coarse brown thread. But in its essence this was only a new application of the glass painter's technique. The bulk of her work has gone into stained glass, and it is important both by quantity and quality. Yet like all artists in this kind she is hard to appraise justly because a representative exhibition of her work is impossible. ■

The exhibits at Ballsbridge comprised three small panels (reproduced on p. 210), one of which is the earliest piece of her glass work: and there was also there the coloured cartoon for the five lancet windows in the apse at St. Luke's, Wallsend-on-Tyneside—her latest and her principal achievement. Physically alone, the advance in the scale of the work is surprising; and in all senses this window-group is a big thing for a woman to have done. It is a crucifixion: the extended arms of the crucified bind together the three central lights: but essentially the whole design is one. It has a higher degree of unity than her large window erected in St. Bartholomew's Church at Ottawa as a memorial to the members of



"THE PARABLE OF THE VIRGINS"  
PORTION OF WINDOW IN PRES-  
BYTERIAN ASSEMBLY HALL, BEL-  
FAST, DESIGNED BY W. M. GEDDES



"THE CRUCIFIXION." STAINED  
GLASS WINDOW IN ST. LUKE'S  
CHURCH, WALLSEND-ON-TYNE  
DESIGNED BY W. M. GEDDES

## THE ART OF MISS W. M. GEDDES

the Duke of Connaught's Canadian staff ; yet here also (as those will remember who saw it when exhibited in London) unity was secured by the device of processional figures traversing. The progress which one notes in her art, is chiefly in this binding and unifying composition : Miss Geddes, like so many women artists, matured quickly, and even her early work has in its details the strong expressive drawing, the power of simplifying without loss of meaning which remains her chief characteristic.

This is not to belittle her colour which has always been good with a sober richness; and it too has developed with experience. The Crucifixion for St. Luke's is a real glory of reds and blues. She gives herself every chance. Not content to indicate to the workmen 'ruby' 'violet' or the like, she herself picks out every piece and fixes on it the section of the cut line design. Glass varies almost like the petals of a flower, and the carefully chosen red which makes a tragic halo for the tortured Christ must have gained its intensity by some



NEEDLEWORK PANEL  
DESIGNED BY W. M.  
GEDDES; SEWN BY W.  
M. AND E. M. GEDDES

happy accident. It seems to me, judging by the examples of her art which I have



"LIFE OF ST. COLMAN MACDAUGH"  
STAINED GLASS PANELS DE-  
SIGNER BY W. M. GEDDES  
(In the possession of Miss Purser)





"ST. PATRICK." NEEDLE-  
WORK PANEL DESIGNED BY  
W. M. GEDDES; SEWN BY  
W. M. AND E. M. GEDDES

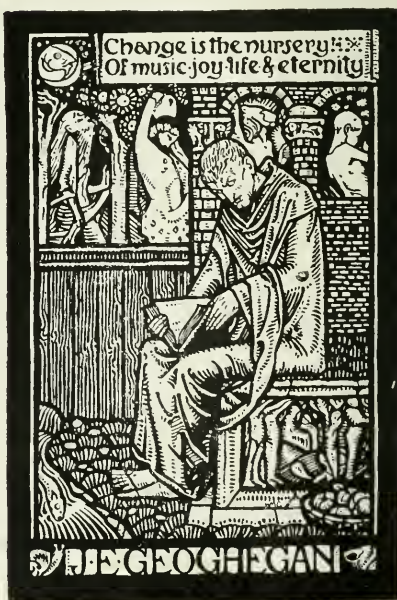


"DOWN IN YONDER  
GARDEN GREEN"  
LINOLEUM PRINT  
BY W. M. GEDDES

seen, that she is all the time moving away from half tones to pure and primitive colour. In three small windows under the gallery of St. Anne's in Dawson Street, which are the best examples of her latest that Dublin has to show, there are some adorable little panels: one in particular, representing St. Martin of Tours: the naked beggar is already winding about him one end of the gorgeous cloak which the mounted saint divides with a sword stroke. A child might have devised the colour scheme, so simple and emphatic is it; and a child's conception of the action could not be simpler. The story is told in a few outlines. That is, I think, the ideal method of drawing for stained glass; but with Miss Geddes it implies no rigidity. There is movement everywhere in her design; it has none of the finished poise of Greek art, its dignity is not that of repose but of large simple gesture. It is mediæval, not classic, and it has all the exuberant invention of detail which belongs to the middle ages. But where in her

earlier work one found (as in the window of Charity at St. Anne's) half a dozen charming panels related in subject yet scarcely linked in design, she now contrives to harmonise into one large composition all these side growths of her fancy. And however good her colour, design and drawing will be with her the master gift. She uses, I think, the cut-line of the lead with increasing effect, and leaves even less than before to be done by her always sparing brush.

Yet how hard it is to judge. Some of her work is in New Zealand—some not so far off, but I have not seen it, in Belfast. The Duke of Connaught's window was shown here in the studio complete, but the windows for St. Luke's, Wallsend, were too tall to be set up completely. To see stained glass in a studio is like seeing a picture unframed—and what painter



BOOKPLATE. DESIGNED  
BY W. M. GEDDES



## STUDIO-TALK

(From our own Correspondents)

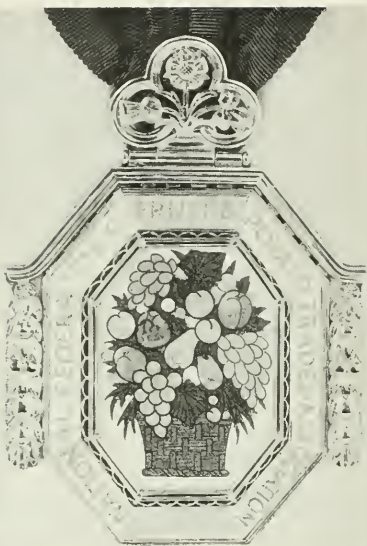


"ST. SEBASTIAN" AND "ST. MARTIN OF TOURS." STAINED GLASS PANELS IN ST. ANNE'S CHURCH, DUBLIN. DESIGNED BY W. M. GEDDES

will let his canvas be so judged? To judge a whole from cartoons or from bits of it is like trying to judge a play by some rehearsal of separate scenes. But I have seen enough of Miss Geddes's work to put her very high among her fellow craftsmen: the ingenuity with which she has filled lozenge-shaped panels at the top of the Ottawa windows with patterns of fighting angels and of musical angels is wonderful to me; but not so dramatically significant for a war memorial as the panel at its base with procession of women mourners past men too old to go to war. Yet either of these is slight compared with the tragic figure of the Virgin, wholly unconventional, yet wholly congruous with the tradition of this art, which is the most distinctive creation in the Crucifixion at St. Luke's. If she continues to do work as good, the "Tower of Glass" in Upper Pembroke Street may outstrip the highest hopes of its friends. ■ ■ ■ ■

LONDON.—The death of Sir Thomas Brock, R.A., the distinguished sculptor, who died in a London nursing home on August 22nd, after undergoing an operation, is a severe loss to art, and especially to a branch of art in which real eminence is attained by few. His best-known work is the memorial to Queen Victoria opposite Buckingham Palace, an illustrated account of which was given in *THE STUDIO* for June 1911, about the time it was unveiled by his present Majesty. If this monument—which, by the way, the sculptor did not live to see entirely completed, as two large bronze groups still remain to be added—does not arouse quite so much enthusiasm as it did at first, it is generally accepted as a great advance on the Albert Memorial, and a comparison of the two tends to show that in matters of art, contrary to the popular saying, one head is better than two. Half-a-dozen sculptors had a hand in the Kensington Memorial, and with one of them, J. H. Foley, R.A., Brock, who had begun as a modeller at the Worcester China Works, served as assistant for several years, among the tasks completed by him after Foley's death being the huge statue of the Prince Consort which overwhelms all the other effigies grouped round the base of this memorial. At the unveiling of the Victoria Memorial Brock received the Knighthood of the Bath. During the course of his always busy career, he executed a large number of statues and busts besides ideal figures and groups, and among other works of a commemorative character the tomb of Lord Leighton in St. Paul's Cathedral will always ensure for him a leading place in the ranks of British sculptors. ■ ■

Not less distinguished in his own special sphere was Mr. Thomas James Cobden-Sanderson, the founder of the Doves Bindery and Doves Printing Press, who died on September 7, in his 82nd year at his home on the river front at Hamersmith, whence have issued those triumphs in the art of book production which are among the most cherished possessions of connoisseurs and collectors. His superb



PRESIDENTIAL BADGE FOR THE NATIONAL FEDERATION OF FRUIT AND POTATO TRADES ASSOCIATIONS. DESIGNED AND EXECUTED BY HAROLD STABLER

achievements in this field are all the more noteworthy in view of the fact that his life had run half its course before he had attempted anything in the way of an artistic pursuit. To Mrs. William Morris, it appears, is due the credit for instigating the sudden turn in his career which led, after a middle-aged apprenticeship with De Coverley, to the establishment of the Doves Bindery with its international fame, followed in later years by the Printing Press of the same name—and as to that name, it furnishes a very rare if not unique instance of a centre of art production being called after a public-house. Mr. Cobden-Sanderson was born at Alnwick in 1840 and assumed the name of Cobden on his marriage in 1882 with a daughter of Richard Cobden, the celebrated free-trade champion. ▀ ▀

The Royal Institute of Painters in Water-Colours, which has lost several of its

prominent members during the past few months, has recently suffered two further losses by the deaths of Mr. Dudley Hardy and Mr. Blair Leighton, both of whom enjoyed a great measure of popularity. ▀

We reproduce on this page a Presidential Badge designed and executed by Mr. Harold Stabler for the National Federation of Fruit and Potato Trades Associations. It is executed in gold and silver and cloisonné enamels, the centre-piece consisting of a group of fruit and vegetables symbolical of the interests of the Federation, whose badge, in silver openwork, surmounts the plaque and carries the ribbon. This forms part of a gift by Mr. George Swift, J.P., to commemorate his year's office as President. He also presented a large silver loving cup, by Captain Alwyn Carr, which was exhibited in the recent Royal Academy; and a medal by Mr. George Rayner Hoff, to be awarded for special services rendered to the industry.



WAR MEMORIAL, RUGBY SCHOOL DESIGNED AND MODELLED BY HAROLD AND PHEBE STABLER; EXECUTED IN FAIENCE BY CARTER STABLER AND ADAMS, AT THE POOLE POTTERY

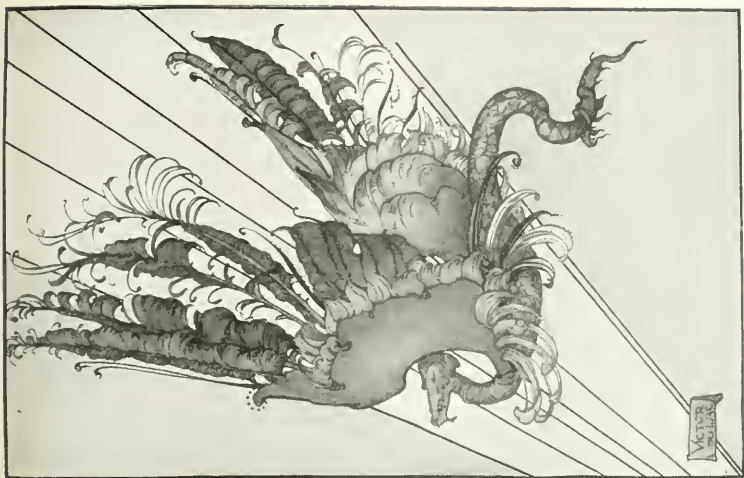


GLAZED FAIENCE FIGURE FROM  
A WAR MEMORIAL AT RUGBY  
SCHOOL. DESIGNED AND MODELLED  
BY HAROLD & PHOEBE STABLER;  
GLAZED BY JOHN ADAMS.





"THE SIGHT ENTICETH FOOLS TO  
LUST AFTER IT--AND SO THEY  
DESIRE THE FORM OF A DEAD  
IMAGE THAT HATH NO BREATH"  
(*Wisdom*, xv, 5). WATER-  
COLOUR BY VICTOR DU LAC



"CURSE NOT THE KING, NO  
NOT IN THY THOUGHTS, FOR  
THAT WHICH HATH WINGS  
SHALL TELL THE MATTER"  
(*Ecclesiasticus*, x, 20). WATER-  
COLOUR BY VICTOR DU LAC





"I FIND MORE BITTER THAN DEATH THE WOMAN WHOSE HEART IS SNARES AND NETS" (*Ecclesiasticus*, vii, 26). WATER-COLOUR BY VICTOR DU LAC

It is to be hoped that this example of patronage of individual artists may be followed by other bodies of commercial men, and encouragement given by this means to the small but competent body of handicraftsmen we, happily, still have among us. ■ ■ ■ ■ ■

In referring last month to some work by Mr. John Adams, Mr. Stabler's collaborator and partner in the pottery at Poole, in Dorset, carried on under the style of Carter, Stabler & Adams, mention was made of a war memorial produced at this pottery for Rugby School. We are now able to give two illustrations of this—one showing the memorial as a whole as it was placed in position early last month, and the other a portion of it reproduced in colours from the original,

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which will give a better idea of the decorative value of the material than a monochrome illustration. The memorial, which bears the names of some sixty old boys from Mr. Evers's house, has been placed above the fireplace in the library of the house and extends from the mantelpiece to the ceiling with a distempered wall as a background, the side figures being each three feet high. ■ ■ ■ ■ ■

The three water-colour drawings by Victor Du Lac, which we reproduce, belong to a series illustrating two books of the Apocrypha—"Ecclesiasticus" and "The Book of Wisdom"—and chiefly the former. It is an ambitious undertaking and one demanding besides technical skill, an unusual exercise of the imaginative faculty, and the artist is to be commended for so courageously grappling with it. ■

## TYNE DOCK

NEAR MOUTH OF RIVER TYNE



### WATER AREA 50 ACRES

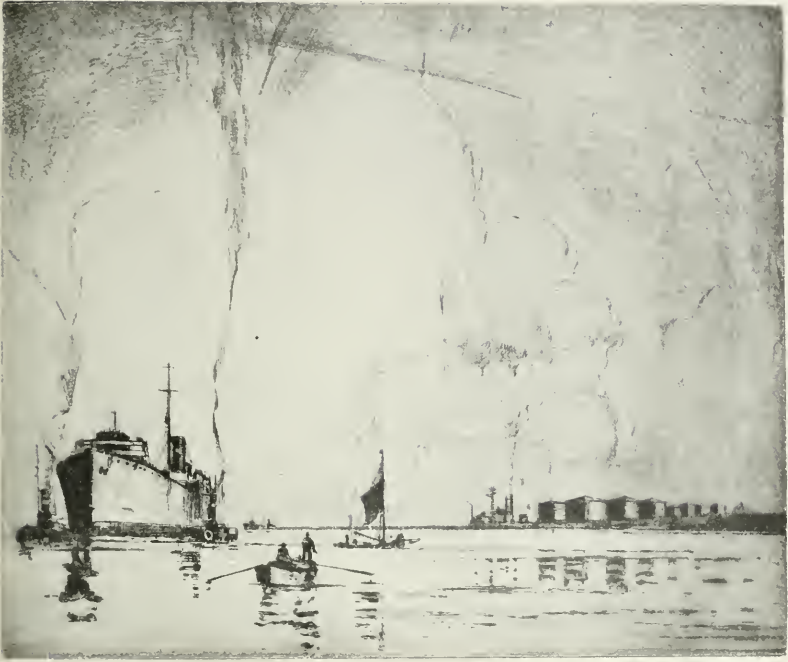
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POSTER FOR NORTH-EASTERN  
RAILWAY CO., WITH ETCH-  
ING BY FRANK H. MASON



ETCHING FOR POSTER (NORTH-  
EASTERN RAILWAY, HULL DOCKS)  
BY FRANK H. MASON

As showing the possibilities of etching as a medium for poster-display we reproduce some examples which Mr. Frank H. Mason has executed for the North-Eastern Railway Company, one of the big "Eastern" group, to draw public attention to the docks under its control. Our small reproduction of one of the complete posters will show how effectively the etching plays its part, and the process employed in printing the posters ensures that the true etching quality is preserved in the impression. It stands to reason, of course, that for industrial purposes of this kind a certain boldness of execution is required.

It is no secret that art-workers of practically all denominations are experiencing a very bad time just now, and in view of the

depressed condition of trade generally and of the enormous burden of taxation which the country at large has to bear, this is not at all surprising. The well-informed art critic of a leading provincial daily paper thinks that in addition to these obvious explanations the booming of the so-called "advanced" school is partly responsible by bringing art generally into discredit and alienating from the older schools the sympathies and confidence of those who were wont to buy their productions. There may be some ground for this supposition, and also for what the same critic considers the most active reason for the present depressed condition of the art market—the apathy and indifference of many who used to take an interest in art production



ETCHING FOR POSTER (NORTH-EASTERN RAILWAY, PORT OF HULL) BY FRANK H. MASON

and who now show a desire for "vulgar display" and "the pursuit of aimless but extravagant pleasures." We think, however, that economic factors—bad trade and monstrous taxation—are quite sufficient to account for the results; and as bad trade is to a large extent the outcome of heavy taxation, it follows that this is the prime reason why so many art-workers are undergoing hardships, which will only be mitigated as and when the fiscal demands become more reasonable. Artists as a body rather pride themselves on holding aloof from politics, but this question of taxation is one of life or death for a large proportion of them, and it is time they made themselves heard. ♦

The drawing, *Spanish Wheelwrights* by Mr. Russell Flint, R.W.S., reproduced,

opposite, is one among a large and interesting budget of studies and sketches yielded by a visit to the peninsula, and others of which were reproduced in a recent issue. ♦ ♦ ♦ ♦ ♦

**B**RUSSELS.—Albert Baertsoen, who died at Ghent on June 10th last, at the age of 56, was one of the great masters of the modern Belgian school. The story of his career has been told in more than one published monograph, and not a few of his paintings and etchings have been reproduced in the pages of *THE STUDIO*, where his work was the subject of an article as long ago as 1898. ♦ ♦

The only son of a wealthy manufacturer at Ghent, he was destined for an administrative career, but chose that of a painter,



"SPANISH WHEELWRIGHTS."  
BY W. RUSSELL FLINT, R.W.S.









"LE PAVILLON CHINOIS  
SUR LA LYS À GAND"  
BY ALBERT BAERTSOEN

## STUDIO-TALK

and devoted himself to it with an enthusiasm which was never relaxed. He was a slow and painstaking worker, never satisfied with what he accomplished, but this did not deter him from pursuing his work with an unflagging energy. Those who have never visited his studio know nothing of that conscientiousness which impelled him to make numberless preliminary studies and to re-commence *de nouveau* more than once a big picture of which the first versions failed to satisfy him. This high-minded scrupulousness and determination enabled Baertsoen to give form to his profound conception of nature and to endow his works with a high moral significance. ■ ■ ■

M. Baertsoen's work is represented in numerous public collections in Belgium and elsewhere, including the Luxembourg in Paris, and the Modern Art Gallery in Venice. During the war he was an exile in England and employed his time in painting the austere aspects of the Thames. These pictures reveal his wonted power and discernment, but a note of sadness seems to make itself felt. Already, indeed, symptoms of the cruel disease which was to deprive us of this great artist had become apparent both to himself and to his friends. The work he has left behind remains as an example and a precept, but nowadays our young people take no heed of what their forebears have taught.

P. L.

PARIS.—Bourdelle's bust of the great French writer Anatole France is on display just now among the Government's latest purchases collectively shown with the foreign schools which, hitherto forming part of the Luxembourg collections, are now housed in the Salle du Jeu de Paume, on the terrace of the Tuileries Gardens. Work by M. Bourdelle, who is France's foremost sculptor since the death of Rodin, was on view at the last Royal Academy, as also at the International Society's last exhibition. He is a native of Montauban, the southern French town where Ingres also first saw the light of day. He exhibited at the "old" Salon in the early eighties, receiving an honourable mention in 1885, but when the Nationale group was formed he joined it, and since

then he has been a regular participant. His earliest work of importance was a mask of Beethoven, but he really only began to come into general public notice with his figure of Herakles, or Hercules (already reproduced in *THE STUDIO*), and his bas-reliefs for the Théâtre des Champs Elysées. ■ ■ ■

While unquestionably appreciated in his own country, like Rodin, he is particularly admired abroad, and chiefly so in South America, for which continent he has chiselled several fine monuments, notably an equestrian statue of General Alvear, founder of the Argentine Republic. One of his most powerful and original



BUST OF ANATOLE FRANCE  
BY A. BOURDELLE  
(Luxembourg, Paris)



"ZARRACO." BY  
JULIO ANTONIO

designs will be the monument to the Polish poet Mickiewicz, commemorating the freedom of Poland, fragments from which have been shown in turns at the Salon. The *Vierge à l'Enfant*, produced two years ago, showed a spontaneity of feeling reminiscent of the great Mediævals. M. Bourdelle is sometimes criticised for a certain want of consistency, but if this quality is more evident in the less prolific sculptor Maillol, it is counterbalanced in Bourdelle by a variety, originality and resourcefulness equalled by no other. Among his most recent achievements are busts of Sir James George Fraser and the present President of Argentina. ▯

M. C.

MADRID.—Recently there was inaugurated at the Modern Museum in Madrid a special room or *Salón* consecrated to Julio Antonio and containing that artist's busts of racial types presented by

the King, while in front of the Museum there is a memorial bust of the sculptor himself, who died some three years ago, in the very flower of his manhood, leaving behind him an *œuvre* which ranks amongst the most important not only of modern Spain but of all periods. ▯ ▯ ▯

After years of severe struggling and poverty it was not till he reached the very threshold of the grave that Julio Antonio attained a fame which has without doubt placed him amongst the great names of his country. His final achievement, which was of a funerary nature—a mother praying over the body of her son—brought him a triumph equalled only in history by that of the celebrated Madonna of Cimabue which the Florentines of old carried in



"L'AUBERGISTE DE PENAL-SORDO" (BUSTES DE LA RACE), BY JULIO ANTONIO





"COQUETRY." BY H.  
HUBATSCH  
(Berlin Porcelain Manufactory)

procession: the whole population of Madrid, from the Court and Ministers of State down to the humblest artisans, forming a queue which for hours and even days waited for an opportunity of admiring this work of the sculptor, whose years of unremitting toil and privation were so soon to be cruelly rewarded by death at the early age of 29!

It is impossible in this brief note to give an idea of Julio Antonio's work as a whole, but its signification can be summarised in half-a-dozen words: it is one of the most exalted and most characteristic representations of the spirit of his race. The Spanish spirit in its complex unity reveals two quite distinct strains—the Castilian and the Mediterranean. Spanish painting—genuinely Spanish, that is—is wholly Castilian, from El Greco to Zuloaga. Spanish sculpture, besides the hard, concentrated Castilian element, em-

braces the direct influence of Levantine neo-classicism; and by reason of his very constitution, Julio Antonio, who was a native of Tarragona, and full of the vision of *mare nostrum*, but also a fervent admirer of cathedrals, has in his work fused these two strains into one. He has created a type, a hero—a hero sound in body but whose mouth has an expression of sadness which is not seen in the models of the Propylæum. It is not a pagan harmony, as yet unruffled by doubt and unrest, which is here expressed, but the serenity which arises from the transcendence of the heroic spirit above the temporalities of life. And with his heroes and the monuments which constitute their



LADY WITH MUFF. BY  
HOLZER  
(Rosenthal Porcelain Works)



"DEER." BY RUTTE  
(Berlin Porcelain Manufactory)



"LAMBS." BY W. ZÜGEL  
(Rosenthal Porcelain Works)



"THE TRIUMPHANT RETURN"  
BY T. KÄRNER  
(Rosenthal Porcelain Works)

(See Dresden Studio Talk, p. 225)





"LOBSTER AND SALAMANDER"  
BY G. OPEL (VOLKSTEDT)

synthesis, Antonio has incorporated his spirit in this incomparable series of busts which we see in this room at the Modern Museum—busts so definite in their science and their tranquillity that the name of Donatello rises naturally, as the only possible qualification, to the lips of one who contemplates them. M. NELKEN.

DRESDEN.—The Pottery, Porcelain and Glass Exhibition is the first of a series intended to show what can be achieved with our own raw material independently of foreign countries. Porcelain and majolica have come to be the medium of our sculptors, since bronze and marble or other stone prices have become altogether prohibitive. The result has been a very happy one, in so far

as genuine artistic talent now turns its energies into new channels. As a matter of fact, the principal attraction of the exhibition consists of what may be called the porcelain cabinet statuary, though everything from delicate groups down to the simplest of crockery for every-day use is shown. For every sort of work, from the most elaborately artistic down to the simplest, a high quality note is aimed at. Within the limited space allowed here, one can hardly do more than single out by name a few of the most noteworthy among many thousands of exhibits.

The Rosenthal factory at Selb has put up one of the best shows, and T. Kärner's *Triumphant Return*—a lioness dragging an antelope to her lair—is easily the *pièce de resistance*. Both modelling and colour-



"SEA HORSE RIDER." BY  
G. OPPEL (VOLKSTEDT)

ing are magnificent. The group is only about two feet in length; looking at a mere reproduction one would judge it to be life-size. C. Holzer-Defanti has modelled for this firm a series of small figures, mostly dancers, among which *Lo Hesse as Corean Dancer* is particularly noteworthy for colour and form. The vases, decorative plates, etc., with the "Dragon design" of this firm, display a wonderful triad of gold, white and soft, bright vermillion, that scarcely finds its equal. ♦ ♦ ♦

Fraureuth and Volkstedt are, perhaps, Rosenthal's foremost rivals. Fraureuth exhibits a set of ten groups and six single figures, illustrating the history of costume from 1400 to 1922. In plain white they appear to better advantage than in colours.

Among Fraureuth's striking groups and figures C. Nacke's *Europa*, A. Grath's *Lady Godiva*, and M. Möller's *Classical Dancer* are the foremost, and this factory's lamps with porcelain figures, especially one with three girls executing a round dance should be noticed. Volkstedt exhibits the largest piece in the whole show, a porcelain fountain about twelve feet high, equipped with means for effective electrical lighting. The single figures of Volkstedt are on a larger scale than most of those which the other factories produce. The animal and chimæra groups by G. Oppel, Storck's two *Guardians of the Gate*, and Meisel's *Dancers and Seasons*, may be regarded as worthy modern counterparts to Kaendler's eighteenth century creations.



FIGURE. BY H. HUBATSCH  
(Berlin Porcelain Manufactory)

They have the superadded charm of a peculiar coloration, which is not realistic and initiative but solely suggestive. We see a bit of a hue here and there, enough to lead our eye on to supply what is wanting, like the touches and spots of colour with which Raffaelli enlivens his etchings. ▢

Lorenz Hutschenreuther's (also a Selb factory) dinner and breakfast sets, called *Aida*, are about the best in the whole exhibition. It is a matter of surprise that so little work of this kind, and less that is novel and good, is to be seen. There are no end of decorative single cups and plates, mostly elaborately painted, but very few new shapes in table ware. Fr. Heuler, of Würzburg, has modelled an interesting *Javanese Dancer* for this firm, L. Vierthaler, of Munich, a charming *Putto with a Pelican* and a noteworthy *Roosts*. ▢ ▢ ▢ ▢ ▢ ▢ ▢ ▢ ▢ ▢

The famous, formerly royal, manufactories at Berlin, Dresden (Meissen) and Munich (Nymphenburg) are generally expected to adhere to the old shapes and designs which have founded their reputa-

tion, and this constitutes a serious handicap in their race with the private firms. No factory has produced finer and more novel table ware within the last generation than Nymphenburg: strange to say, none of it is on view here. Their *St. Bernard Puppy*, designed by Th. Kärner, is perhaps the most successful single piece of porcelain



"THE GUARDIAN OF THE GATE"  
BY A. STORCK (VOLKSTEDT)



"THE BRIDE," BY  
ADOLF AMBERG  
(Berlin Porcelain Mfg.)

The Grandducal Majolica Manufactory at Karlsruhe is easily first among the German firms which produce this kind of ware. Hans Thoma, Margold, Brunhaus, W. Becker, and especially Läger are some of their principal artists. The medium is much more robust than porcelain, of course, and thus powerful contrasts of colour and excentricities of form are attempted with good success. Whereas porcelain has fought shy of "expressionism," there are traces of this plainly visible in the Karlsruhe produce, and generally speaking the results are more pleasing than those which "expressionism" has achieved upon the fields of oil painting and black-and-white. H. W. S.

## REVIEWS

*English Church Monuments of the Gothic Period, A.D. 1150-1550.* By FRED. H. CROSSLEY. (London: B. T. Batsford, Ltd.) 40s. net. In the first volume of the "English Church Crafts Series," of which this is the second, the subject dealt with was the craft of the woodworker as it flourished during the three centuries 1250 to 1550. In the present volume, uniform with the first in size and style, we are made familiar with craftsmanship of many varieties as it was exercised in perpetuating the memory of the dead during a still longer period. Sometimes singly and sometimes in conjunction with one another, the sculptor and carver, the modeller, the painter (chiefly of heraldic blazonry), the worker in metal and wood were employed in creating these monuments which, inspired by reverence for the dead, owe their preservation throughout intervening centuries in large measure to the same deep-seated sentiment. The material utilised by the author in illustrating the volume has been gathered together by him from all parts of England; in all some 350 examples are shown, ranging from single figures to elaborate canopied tombs and chantries, and the reproductions, many of which are from photographs taken by the author, are admirably clear in detail. ■ ■ ■ ■ ■

*Josiah Wedgwood and his Pottery.* By WILLIAM BURTON, M.A., F.C.S., etc. (London: Cassell & Co.) £4 4s. net.

modelling produced of late in Germany. This artist is also author of an excellent *Ermine* and a fine *Peacock Group*, and H. Behrens of a couple of *Panthers*, one of them lowering over the other, who is rolling on the ground. ■ ■ ■

Among the Berlin exhibits A. Amberg's *Bride* and *Bridegroom* (slightly reminiscent of Tuaillon's monumental sculpture) and his graceful *Japanese Girl with a Parrot*, Puchegger's majestic *Tiger*, with its fine simplification of the forms of nature, and E. Otto's *Heron*, stand out prominently. The most interesting work done at present in Berlin is Schmuz-Baudiss's decorative plaques. The technique is of his own invention, and bears some relation to his majolica work noticed in *THE STUDIO* for March, 1898. The colours are not manipulated with the brush but with scraper and needle, thus approaching black-and-white process. While only a limited gamut of colours is available, the artistic imagination is absolutely unfettered, and the effects are constantly at the needle's end, the artist creating all along mentally as he is producing mechanically. Figure subjects, landscape and still-life are feasible, and under certain conditions these beautiful plaques can take the place of paintings upon the walls. ■



The story of Wedgwood's life and achievements has been told times out of number, but it is a story that bears repeating, and certainly the way in which his memory is honoured in this sumptuously illustrated monograph at once disposes of any suggestion of redundancy, for out of over a hundred plates no fewer than thirty-two are in colour. Much of Wedgwood's fame rests upon the general improvement effected by him in the art of the potter as the result of his ceaseless experiments, for, as the author points out, "it would be difficult to recall any method in use in Staffordshire before his day that he did not make the subject of fresh experiment and turn to practical account," but undoubtedly the crowning achievement of his career was the invention and gradual perfection of Jasper ware—an achievement which, arrived at by unwearied research, establishes his claim to pre-eminence among the potters of England. ♣ ♣ ♣ ♣ ♣

*The A.B.C. of Indian Art.* By J. F. BLACKER. (London: Stanley Paul & Co.) 15s. net. In this, as in other volumes of the "A.B.C." Series, Mr. Blacker has shown an extraordinary capacity for summarising the significant facts presented in a wide field of investigation. It is something of a *tour de force* to survey in 300 pages the diverse manifestations of Indian art from the beginnings to the present age and to select the illustrations suitable for the purpose. His success in accomplishing this task will, it is to be hoped, bear fruit in stimulating an intelligent interest in the art of India. ♣ ♣ ♣ ♣ ♣

*Horses and Movement.* From paintings and drawings by L. D. LUARD. (London: Cassell & Co.) 15s. net. Mr. Luard, to whom the English student owes a translation of the book in which Lecoq de Boisbaudran expounded his system of memory training—a system from which many distinguished artists have derived profit—has specialised in the study of the horse, and particularly the horse in motion. In this volume are reproduced a large number of these studies—a few of them in colour—which, with the remarks of the author on the subject of drawing movement, cannot fail to prove helpful to students who devote their attention to equine life. ♣ ♣ ♣ ♣ ♣

*Illustrated History of Furniture.* By FREDERICK LITCHFIELD. Seventh edition. (London: Truslove & Hanson.) 36s. net. The popularity of this *History of Furniture* is sufficiently proved by the fact that six editions have been exhausted since it was first published in 1892. In this seventh edition a considerable amount of new material, both textual and pictorial, has been added, bringing the work well up to date. Among the illustrations, 400 in number, are numerous views of interiors, ancient and modern, but the majority of them are reproductions of single articles, mostly pieces of a decorative character, such as those which excite keen bidding in the sale-rooms of to-day. In this connection the author makes an interesting comparison between the results of furniture sales nowadays and those of less than a century ago, when it was rare for a piece to fetch more than £10 and a day's sale (at Christie's) often brought less than £100. The general get-up of the volume is excellent. ♣ ♣ ♣ ♣ ♣

Among recent official publications of the British Museum is a set of *Reproductions of Chinese Paintings* from originals in the Oriental department of the Museum. The reproductions, eight in number, have been made by the collotype process, and two of them are in colour; all are on a large scale, the sheets on which they are printed measuring 20 by 25 inches. Earliest in date are two scenes from the remarkable *Admonitions of the Instructress in the Palace*, a scroll of the fourth century A.D. measuring over 11 feet in length, and the latest is a beautiful example of the latter part of the Ming period (1368-1644), entitled *The Earthly Paradise*, which is reproduced in colour with astonishing fidelity. The price of the set is 17s. 6d., a moderate price for reproductions of the size and quality of these. ♣ ♣ ♣

Also of interest to the student of Oriental Art are two sets of picture postcards recently issued by the British Museum, reproducing in colour select examples from the collection of Indian and Persian Paintings housed in the King Edward the Seventh Galleries, where a large number of them have been on view during the past three or four months. Each set comprises fifteen cards and costs 2s. 6d. ♣ ♣







"WOODY LANDSCAPE," FROM  
THE OIL PAINTING BY  
THOMAS GAINSBOROUGH, R.A.  
(1727—1788.)

THE VICTOR RIENAECKER COLLECTION. By H. M. CUNDALL, I.S.O., F.S.A. (THIRD AND CONCLUDING ARTICLE). ◻ ◻ ◻

LIKE the water-colour drawings, the oil paintings in this collection commence with Richard Wilson, and other early masters in landscape painting (Gainsborough, Turner, Constable and Crome) are all well represented. *A View of Tivoli* by Wilson is an important painting of classical composition, suffused in golden sunlight, with the ancient circular temple of Vesta high on the rock, whilst the river Aniene winds its way below into the distance. A romantic woody landscape by Gainsborough is one of his typical scenes, with a mansion almost completely surrounded by trees. Turner paid many visits

to Oxford, and the earliest was made when a boy only fourteen years of age. Amongst his sketches at the Tate Gallery there are two on the same sheet of paper, one a distant view of Oxford from the Abingdon Road, and the other a sketch for the large water-colour, entitled *Turner's First View of Oxford*, signed and dated 1789. The oil painting, *Oxford from the Abingdon Road*, was executed for Mr. Wyatt of Oxford, and exhibited at the Royal Academy in 1812. It was engraved by John Pye in 1818. There are two paintings by Constable: *Flatford Mill*, one of the many subjects he selected on the river Stour, and a coast scene. The latter is treated in an unusual manner with a calm sea, and painted in a lower key and less broadly than his customary style, but it is a characteristic work full of the *chiaroscuro* that



"VIEW OF TIVOLI." OIL PAINTING BY RICHARD WILSON, R.A. (1714-1782)



"OXFORD FROM THE ABINGDON ROAD." OIL  
PAINTING BY J. M. W. TURNER, R.A. (1775-1851)



"LANDSCAPE WITH FIGURE." OIL PAINTING  
BY JOHN SELL COTMAN (1782-1842)



## THE VICTOR RIENAECKER COLLECTION

first inspired the Barbizon School. It is signed "John Constable, A.R.A., 1824." Frederick Waters Watts was born in 1800, it is believed at Bath, and after living nearly the whole of his life at Hampstead died there in 1870. He was greatly attracted by Constable, under whom he studied, and exhibited numerous views of Hampstead at the Royal Academy. Watts had no great appreciation of his own work, and ceased painting ten years before his death. *Haymaking* and *Windsor* by him show the influence of the master. Another little-known artist, George Burrell Willcock, also painted scenes of Hampstead. His work bears a strong resemblance to that of Constable, and he may also have been influenced by him. *A View from Hampstead* is painted by Willcock in the same fresh and breezy manner. ▀ ▀

John Crome is well represented by three beautiful works: *An Old Water Mill* (see illustration), *Pockthorpe*, and *A Woody Landscape*. There is a *Landscape with*

*figure* by John Sell Cotman; it was lent to the recent exhibition of that artist's works at the Tate Gallery. By other members of the Norwich School, *A View of Whitlingham* by James Stark, and two landscapes by George Vincent, one possibly a scene in Scotland, where he went on one occasion before he disappeared, are good examples of the work of these two prominent pupils of "Old" Crome. An admirable work by Alfred Stannard, another Norwich artist, is *A Sluice-gate on the river Wensum*. ▀ ▀

There are paintings by the early men, Philip Reinagle, R.A., and Julius Cæsar Ibbetson. One by the former is a landscape with sportsmen, executed in his usual manner under Dutch influence, and two Welsh scenes, *Llanrwst Bridge* and *The Entrance to Llangollen*, by the latter. In both of them figures are introduced, as was his wont. *Old Portsmouth Harbour* by George Webster, who was painting in the early part of the nineteenth century, is a good



"COAST SCENE." OIL PAINTING BY  
JOHN CONSTABLE, R.A. (1776-1837)



"AN OLD WATER MILL."  
FROM THE OIL PAINTING  
BY JOHN CROME. 1768—1821.)





"HAYMAKING." OIL PAINTING  
BY F. W. WATTS (1800-1870)

shipping scene, although hard in execution. Thomas Barker, known as "Barker of Bath," had at one time a great

reputation, especially in the West of England, for his woody landscapes with tempestuous cloud effects, similar to that



"THE FERRY." OIL PAINTING BY  
G. VINCENT (1796-ca.1831)



"LLANRWST BRIDGE, 1792." OIL PAINTING BY J. C. IBBETSON (1759-1817)

given in the illustration (p. 244). William Shayer was a prolific painter and partial to the introduction of cattle into his landscapes; and James Baker Pyne painted lake and coast scenes equally well in both oil and water colours, as may be seen by comparing *On Low Water* (p. 247) with the illustration of his water-colour drawing in the previous article. ▀ ▀

Towards the middle of the last century there was a certain amount of resemblance in landscape painting. This may be due in a great measure to the sameness in the selection of scenery and aspect of Nature rather than to style, although a number of painters were working in a similar restricted manner at this period. For instance, Edward Williams's paintings resemble in a great measure those of Stark. Patrick Nasmyth's work is often mistaken for that of the Norwich School. Edward Bristow's pictures, though charming in composition, are wanting in freedom

of painting. He was of a somewhat eccentric character, and did not exhibit his pictures to the public. Alfred Vickers was a more promising artist; his pictures are true to Nature, and display considerable atmospheric effect. His promising career was unfortunately cut short by his death when only in his twenty-seventh year. Representative works by all these men find a place in Mr. Rienaecker's collection. ▀

William Mulready, R.A., noted principally for his *genre* subjects, painted some landscapes. *A Village Inn*, a small picture of the same size and character as *A Cottage near St. Albans* in the Sheepshanks Collection at South Kensington, was probably painted in the neighbourhood at the same time. A landscape in oil by David Cox is executed in the same breezy manner, and is a fitting companion to his water-colour which has been mentioned. *Mid-day*, by John Linnell, is one of his finest paintings. Exhibited at the Royal





"THE ASINELLI TOWER  
BOLOGNA." OIL PAINTING BY  
R. P. BONINGTON (1801-1828)



"LANDSCAPE," OIL PAINTING BY  
T. BARKER (OF BATH) (1769-1847)



"OLD PORTSMOUTH HARBOUR." OIL  
PAINTING BY G. WEBSTER (1797-1832)



LANDSCAPE. OIL PAINTING  
BY W. SHAYER (1788-1879)

Academy in 1847, it afterwards belonged to the McCormick collection, and it is an unusual case of a painting by an Englishman finding its way back from America to this country. *The Asinelli Tower, Bologna*, is an example of Richard Parkes Bonington's painting in oils, which he took up towards the end of his short life, and was executed from a sketch made during his visit to Italy in 1822. Two coast scenes in Normandy, with children

in the foreground, by T. Shotter Boys, display his natural vigour. ■ ■ ■

Almost all the oil pictures owned by Mr. Rienaecker are, with a very few exceptions, by painters who worked in both oils and water-colours. Two views of Venice, by James Holland, are painted with the same brilliancy as his drawings, and a scene at the mouth of a Dutch river is an example of his great ability in painting landscapes and sea-pieces equally well





"ON LOW WATER." OIL PAINT-  
ING BY J. B. PYNE (1800-1870)

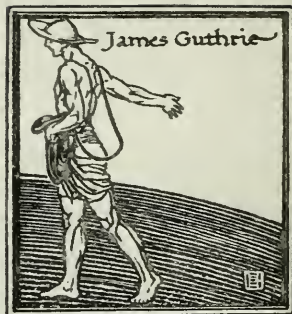


## THE MODERN BOOKPLATE

as architectural buildings. There are two other coast scenes by Henry Bright and E. M. Wimperis respectively. ▀ ▀ ▀

Exigencies of space will not permit of many other excellent paintings, both in oil and water-colours, being described. The Rienaecker collection is a remarkably fine one of British landscape painting and well represents the art to the end of last century. It is the owner's maxim that every work shall be, like Cæsar's wife, above suspicion. To such an extent does he carry out this rule that, recently, when told that a small drawing by one of the great masters was open to doubt, he at once tore it into pieces. H. M. C.

[*Erratum.* In the second of these articles, in our last issue, a water-colour by William Clarkson Stanfield, R.A. (1792-1867), was through a misunderstanding referred to and reproduced as the work of his son, G. Clarkson Stanfield.—EDITOR.] ▀



BOOKPLATE, FROM  
A PLATE PRINT BY  
JAMES GUTHRIE



WOODCUT BOOKPLATE  
ADAPTED FROM MACLISE  
BY JAMES GUTHRIE

## THE MODERN SPIRIT IN THE ART OF THE BOOKPLATE. ▀ ▀ ▀

IT would be easy to lay too much weight upon the bookplate, or ask so little of it that a name scrawled with a pen inside a book would describe and obliterate the art in one brief gesture. We have not suffered from any critical profundity, perhaps, but might be allowed to say that the real place of the modern bookplate is somewhere apart from the dull contagion of scholarship on the one hand, and from the casual disparagement of those whose interests lie elsewhere, on the other. The zeal of its friends has often enough made much cry about little wool; public neglect and the obscurity of its artistic principle have done their utmost to consign it to a humble position among minor arts or cults for the use of amateurs. ▀ ▀ ▀ ▀

There is something to be said for any art which, in spite of all direct and insidious attacks upon its existence, not only continues in a traditional form but gathers new force and finds new grounds for continuance. Time was when the critic must have asked himself what other line of enquiry could be pursued. He had dwelt



FROM A COLOURED  
PLATE PRINT BY  
JAMES GUTHRIE



BOOKPLATE, DESIGNED  
BY JAMES GUTHRIE  
ENGRAVED BY W. QUICK



BOOKPLATE FOR A MUSICIAN  
BY JAMES GUTHRIE



BOOKPLATE BY  
JAMES GUTHRIE  
249

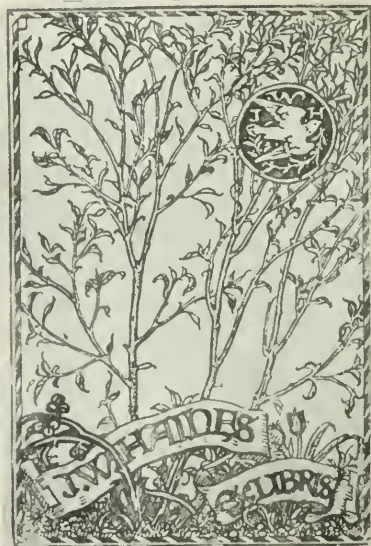


FROM A PLATE PRINT  
BY JAMES GUTHRIE

upon the delights of collecting, upon the personal note, upon the obvious differences between heraldic plates and those that were more or less innocent of design, uneasily aware of a sort of exhaustion from lack of meat. The more doubtful conclusions, with the humours and offences, which real judgment must stir up, were, and still are, left to take care of themselves. Neither bookmen nor artists, however, are in need of such protection in our time. They realise more frankly that the centre of any given study is distinct from personal considerations, and that, in fact, a loyal and mutual regard for knowledge constitutes a better bond than does any nervous fear of giving or receiving offence. ◻ ◻

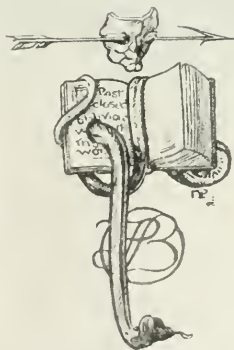
Learning (so far as it is pedantic), tradition (so far as it is suffered to stand in the way, hindering the expression which each succeeding age must find for itself), may still have a charm for the historian; but they are the enemies of any art whose business is with living emotions, not with dead facts. ◻ ◻ ◻ ◻ ◻

Thus when we contrast old and new ideas about bookplates we are both interested and comforted to discover that the common factor remains the same for those who keep a simple love of good design. Social values and the achievement of arms may be seen to lose nothing of their interest by being a warrant of sound craftsmanship or, as it sometimes happens, a provision against a loose sense of originality. For, in our modern freedom from "fabulous beasts and storied utensils," there is no doubt about us being set a harder task if we would find for each person some device as truly his own as the old science of heraldry was able to construct by means of established and systematic blazonry. The living continuation of tradition is found, that is to say, in the recognition of common ground, rather than in departures having no visible structure of their own. The justice of this is shown as soon as draughtsmen



FROM A COLOURED PLATE  
PRINT BY JAMES GUTHRIE





BOOKPLATES, FROM  
COLOURED PLATE PRINTS  
BY JAMES GUTHRIE

## THE MODERN BOOKPLATE



WOODCUT BOOKPLATE  
BY IDA SWAINE

begin to work with ideas, fumbling for an element which has been unfashionable long enough to be intractable. Modern bookplate design reflects this particular difficulty, this call for form which shall at the same time define its intention and be suitable in its place. ■ ■ ■

The resort to Nature instead of to authority, so simple in theory, has had its effect both by producing work which is too literal and pictorial for its purpose, and work which is as formal as the old without possessing the same legibility. Students of this art have been led by such considerations as these to seek other connections and to explore methods which are more stimulating and exciting than the ordinary process-block. The modern bookplate has gained a new-found significance in so far as it provides a convenient test of the proprieties where type and design need to be harmonised together—a test which also happens to describe the booklikeness proper to itself. What use this fact may be put to in the future remains a matter for conjecture; but whatever advantage may be got from a closer study of methods on the part of the artist, we are free to assume that it will not be lost on the art of the book as a whole. ■ ■ ■

The main difference in bookplates between what has for a decade or two been known by the term "modern," as distinct from the armorial or heraldic, is as yet less a difference in kind than in spirit and conception. Artists there always are who would take the position by storm, assuming, if they assume anything, that the transition of the book-arts from the old orderliness of typographical structure to something rich and strange has been completed in advance. But the printer is not so readily put from his dependence upon old sources of inspiration, and he remains as little inclined towards drastic experiment on the artistic side as he ever was. In any case it is doubtful whether loose pictorialism and the naturally more austere character of letterpress can ever be reconciled, or even whether the attempt to reconcile two such different elements



BOOKPLATE, FROM A WOOD-  
BLOCK PRINT IN COLOURS  
BY Y. URUSHIBARA

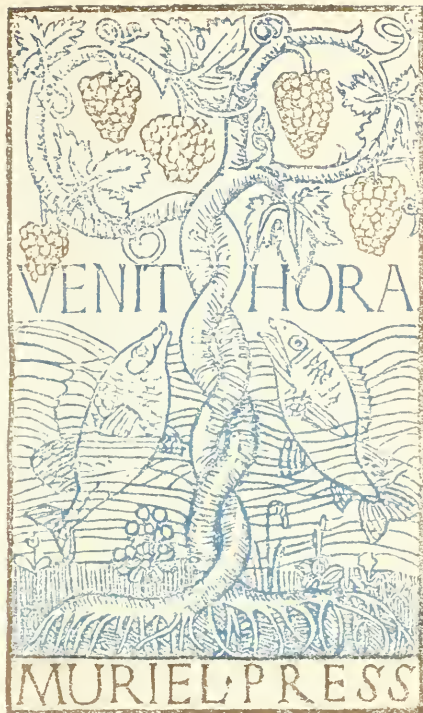


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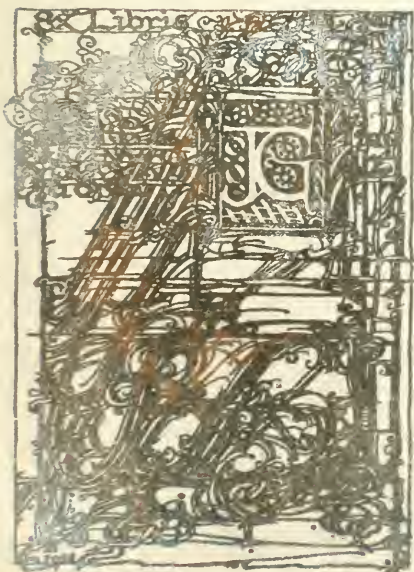


JAMES GUTHRIE

FROM AN ENGRAVED  
BOOKPLATE BY  
JAMES GUTHRIE



WOODCUT BOOKPLATE  
BY IDA SWAINE



ENGRAVED BOOKPLATE  
BY JAMES GUTHRIE



ENGRAVED BOOKPLATE  
BY JAMES GUTHRIE





FROM A COLOURED PLATE  
PRINT BY W. GILES



FROM A COLOURED PLATE  
PRINT BY JAMES GUTHRIE

paper, and ever ready with embellishments of his own. Others have since then brought too little inventiveness to the same task. A certain subtle connection with books has

would be an advantage one way or another, either to books or pictures. ◻ ◻ ◻

Actuality, that sense of natural form, does no sooner widen the scope of bookplate design than the bounds are once again in need of definition, and the artist who hopes by means of a picture, lettered appropriately, to achieve anything acceptable, or who sets up, as it were, a rivalry with shop-window prints or magazine illustrations, has chosen badly. The transformation of treatment, so frequently necessary in our day, offered no hindrance to Dürer or Holbein, whose art was correct without loss of freedom, and, indeed, undertook each separate office as though unconscious of any demand not already satisfied by it. Dürer especially was capable of swaggering forth upon the page and rejoicing in the chased metal and embroidered cloth of heraldry, confident in his mastery of black lines on white



FROM A COLOURED PLATE  
PRINT BY JAMES GUTHRIE



BOOKPLATE BY  
RONALD SIMPSON

nevertheless generally been retained even by the most mechanical engraved armorial plate, which should serve to remind us that the book arts grew together, and have only been dislocated by later artificial conditions. ♦ ♦ ♦ ♦ ♦

The art of the bookplate does not, after all has been said, ask for ponderous study. Many talents can respond because of their complete simplicity and their unconsciousness of problems propounded by those whose work is foreign and in need of acclimatising. ♦ ♦ ♦ ♦ ♦

Taken by itself as one small artistic commodity, a mere fancy which may be accepted to-day and rejected to-morrow, the art of the bookplate appears to court more indifference at the hands of bookmen and artists than its size seems able to overcome. Yet small things do not describe their importance by their area, and we

might argue that a world full of iron represents as great an illusion as a world full of roses, were it necessary to defend the apparently frivolous concern of mankind with beauty and fitness on the scale of a print or a song. What is determinable in a small area is only different in degree and intensity from that which has the advantage of space and a more obvious claim upon attention. The real point, however, is not in comparison of scale, but the use to which one element or unit of a group of interdependent arts can be put in addition to the fulfilment of its own part.

In the arts there is great reason to seek for clues and establish a firm hold upon each progressive step. There is a call for that kind of companionship which, while it promotes and advances work in the most practical ways, also lends a sense of community and even security to those who share it. For such a purpose a small focus may well prove a valuable nucleus of many interests, kindling an appreciation of form in the rather formless and scattered individualism of modern art. These, at any rate, are the theories upon which the



BOOKPLATE BY  
RONALD SIMPSON



English Bookplate Society has been founded, under the presidency of Professor R. Anning Bell, R.A. It is an inclusive body, composed of artists and collectors who are interested in armorial as well as the modern type of bookplate. At its monthly meetings, held in London, papers are read, examples are shown, and demonstrations of various methods of printing given.

JAMES GUTHRIE

# THE WORK OF MISS D. W. HAWKSLEY, R.I.

WITHIN comparatively recent years the artist who gave deliberately a decorative character to his work was regarded as a person rather lacking in taste and afflicted with a serious misconception of artistic responsibility. He was ranked as



"FLORA." BY D. W. HAWKSLEY, R.I.



"LIZARETA." BY D. W. HAWKSLEY, R.I.

certainly inferior to the painter of incident who told pictorial stories and occupied himself with dramatic or sentimental subjects; and in the criticism of the time he was usually dismissed with some contempt as "merely a decorator." Latterly, however, there has been a complete reversal of this attitude towards decoration; to-day it is claimed as the inspiring reason for countless extravagances, while the scorn of the "advanced" school is lavished upon the subject picture.

But, although this perverted idea of what constitutes decoration is, of course, ridiculous, the change from the old attitude towards it is decidedly welcome. At any rate, it encourages sane people to recognise that the painting which is legitimately decorative—soundly designed, judiciously simplified, drawn with elegance and painted with respect for the medium employed—is an achievement worthy of attention. The artist whose work shows an intelligent application of the essential principles of decoration, has nowadays a much better chance of being appreciated.





"SUMMER." WATER-COLOUR  
BY D. W. HAWKSLEY, R.I.



"PEACE." FROM AN ORIGINAL  
LITHOGRAPH IN COLOURS  
BY D. W. HAWKSLEY, R.I.



"BEDTIME." BY D. W.  
HAWKSLEY, R.I.  
(In the possession of Dr. Howe)

Happily, we have amongst us a by no means inconsiderable number of artists who realise the opportunity offered them. Of this company must be counted Miss D. W. Hawksley, whose productions are distinguished particularly by an agreeable freedom from extravagance and exaggeration and by a technical restraint which is thoroughly convincing. They are scholarly and sincere in manner and they have an unquestionable grace of style, but, perhaps the most attractive thing about them is the way in which they combine subject interest with decorative formality of manner. They are arrangements of line and colour, but arrangements which make something

more than a purely technical appeal. For instance, the *Lung Ching and the Beggar Maid*, charming as it is in its ingenious space-filling and its clever distribution of spots of colour, tells a story which is not lacking in dramatic significance. Indeed, in all her work the idea that decoration should be not a dry abstraction but a helpful means to a pictorial end is definitely set forth. Such an application of decorative principles as she employs is wholly acceptable, and all the more because it makes the meaning of decoration intelligible to the many people who do not want to study it as simply a technical problem. W. K. WEST.









"MOONRISE." BY D.  
W. HAWKSLEY, R.I.  
(In the possession of Capt. Shute)

THE JAPANESE GARDEN. BY JIRO  
HARADA    ♪    ♪    ♪    ♪    ♪

THE love of Nature, strongly innate in the people, is artistically manifested in the deep and universal appreciation and development of gardens in Nippon. The garden is an integral part of the house. Some have extensive and costly gardens, while others, living in shanties with no spare ground to plant trees and grass, contrive to satisfy their natural desire by placing a few pots of flowers or shrubs along the fence or by growing a few plants in a box outside the window. Even a shop uses a few inches of spare ground in front for planting something green. The craving for Nature is so strong that it is but common to see an ordinary mechanic with a dwarf tree in a pot or a vase of flowers by his working stool, or to see him diligently watering in his spare moments a rock shaped like a mountain, which he happened to pick up somewhere, deriving immense pleasure from seeing green moss gather on its surface as he goes on with weeks and months of patient care. *Ikebana* (the art of flower arranging), *bonseki* (the art of drawing landscape on black lacquer trays with different grades of sands and rocks), *hako-niwa* (box gardens) and similar arts have made very interesting and peculiar development among the Nature-loving people of Nippon. However, it is our purpose here to deal, in a limited way, only with the gardens, which are called *niwa*, or *teiven*.

The strong desire of the people to enjoy Nature at their own homes has called forth great masters of gardening for centuries past, who have brought the art well nigh to perfection. Gardening is, indeed, an art—a fine art, not easily acquired. It requires a deep understanding of Nature. To be a master in it, one must be familiar with the secret art of Nature, sensitive to her moods, and be an artist of high attainment to be able to reproduce natural charms. Being such, it is understandable that Kobori Enshu, early in the seventeenth century, only undertook to lay out the landscape garden of the Katsura Palace, near Kyoto, on three conditions: unlimited time, no limitation to expenditure, and no interference until completion.    ♪    ♪    ♪

With the development of the art, certain

principles have been evolved governing the relative proportions of pond and hills, establishing proper positions of rocks and trees, stone lanterns and basins, etc. But Nature has always been the real teacher, to whom all master gardeners have turned for guidance and inspiration. Many have succeeded in reproducing beautiful bits of some famous natural scenes in their gardens. Thus a big garden may have, in reproduction, the eight beautiful scenes of Biwa Lake, and another may have one or more of the three places in the Empire celebrated for their scenic beauty: Miyajima, Amano Hashidate and Matsushima.    ♪

There are many kinds or styles of garden, but they may be classified under two headings: *sansui* (mountains and water style) and *hira-niwa* (flat gardens), both capable of being treated in three different ways: *shin* (strict and formal), *gyo* (slightly less



LANTERN IN MP. HARADA'S  
CHA-SEKI (TEA-ROOM)  
GARDEN IN TOKYO



I. VIEW IN MR. KAJIMA'S GARDEN, TOKYO  
 III. YUKIMI TORO (SNOW-VIEWING LANTERN)  
 IN BARON IWASAKI'S GARDEN, FUKA-  
 GAWA, TOKYO



II. GARDEN OF THE FUMON-IN, KOYASAN  
 MONASTERY  
 IV. ENTRANCE TO MR. TOYODA'S HOUSE AT  
 NAGOYA



## THE JAPANESE GARDEN



RUSTIC GATE IN MR. MIYAZAKI'S GARDEN, NAGOYA

formal) and *so* (the most abbreviated form)—the first is described as one sitting erect, the second as in the attitude of beginning to walk, and the third as one running. The *sansui zukuri* is also called *tsukiyama* (artificial hills) style with a pond, an island, a waterfall, a stream, with bridges, stone lanterns and other accessories. It includes *kozansui* (dried-up landscape), where no water is used, it being suggested by gravels, sands and rocks. Some of what are known as *shoin-niwa*, gardens so constructed as to be enjoyed from the guest-room, belong to the former class, and others to the latter, according to the type chosen. In the *hira-niwa*, or flat garden, rocks constitute the main feature, and it is better suited to a small space of ground. It may represent a seashore, a field, or a mountain retreat. It includes *roji-niwa* (dew-road gardens), particularly suited for small pieces of ground. In this it is aimed to reproduce artistic bits of a lane on the shore of a lake or a turn of a mountain path. With a certain modification of this style, by the introduction of

a rustic gate and fence to divide the garden into inner and outer, and by placing a stone basin for washing hands and other accessories as required by *cha-no-yu* (literally "hot water of tea," but commonly known in the West as "ceremonial tea") it becomes a style known as *cha-tei* (tea garden), or a garden of *cha-seki* (a room specially designed for *cha-no-yu*). According to some, there is a third kind: a style called *bunjin zukuri* (man of letters style), but, properly speaking, it is a kind of *hira-niwa*. This style aims to be as natural and simple as possible to reveal the feeling of noble tranquillity. It is an expression of that quality in the character of the people of Nippon which revels in the subtle beauty of the evening glow on the crimson foliage of a maple tree, which thrills at the sound of rain drops on the banana leaves by the eaves at night, and becomes ecstatic over



CORNER OF MR. MIYAZAKI'S GARDEN, WITH STONE LANTERN AND BASIN



the first plum blossom by the window on a snowy dawn. ❧ ❧ ❧ ❧

Generally speaking, the Nippon garden is meant to be looked at and appreciated from the house rather than a place to walk in, but, of course, in big gardens it is impossible to appreciate all the charms of it unless one roams about in it. Thus in Baron Iwasaki's garden at Fukagawa, Tokyo, or the Koraku-en, the garden of Koishikawa arsenal in Tokyo, a new scene meets one almost at every step. Even in small gardens infinite care is exercised in placing stones and planting trees and shrubs so that everything in it may look artistic in itself, and at the same time contribute to the harmony of the whole, and help to create a new charm when viewed from different angles. One characteristic of the Nippon style of gardening is to make the best use of the small space at one's disposal, to make a small piece of



STONE BASIN IN MR. MIYAZAKI'S GARDEN, NAGOYA



STONE BASIN FOR WASHING THE HANDS IN MR. TAKEUCHI'S GARDEN, TOKYO

ground look extensive. To this end, trees are so chosen and planted that a distant tree or a range of mountains that may happen to be visible, though miles away, is "taken into" the garden; that is, if one looks out to his garden he feels that it extends far beyond its actual confines. On the other hand, if there be any objectionable sight near by, the garden is so planned that one's attention is diverted from that which is undesirable. ❧ ❧

On the whole, regardless of the technical style to be chosen, the garden must be constructed to countenance either the feeling of bigness and grandeur, or of peace and picturesqueness, either the sense of being old with a touch of mystery, or the atmosphere of elegance and refinement. Great importance is placed upon these qualities. The choice must be made in harmony with the style of the house itself, for the one is dependent upon the other, and with due regard to the rooms from which the garden is to be viewed and the surroundings of the garden itself. ❧



## THE JAPANESE GARDEN

For centuries the Nippon garden, in its development, has been infused with religious ideas. The æsthetic law in the art of gardening was formulated after a careful study of long practice. That law requires the main rock to be placed at a certain spot in the garden, and the other rocks of required shapes and sizes are to be distributed in their relation to the principal rock according to the law, more or less strictly adhered to. It is the same with trees. When the relative position of one rock to the other has become fixed, more or less, according to the æsthetic law, in order to augment that law and to save the trouble of explaining why and how, master gardeners of old have named different rocks and trees, according to their position in the garden, and many of these names are derived from religion. One should not be misled by the terms used to believe that the gardens of the Nippon style are based on the Buddhistic religion. But because of religious terms employed to explain the law of beauty, the mind of the observer is easily turned to religious and philosophical contemplation. Thus the garden not only furnishes enjoyment to the physical eye, but it also affords and stimulates spiritual contemplation. ▀

Space does not permit a detailed explanation of so complicated a technique as garden construction. It must suffice to say here that, generally speaking, there should be (1) the main mountain in the landscape gardening which should form a ravine, with another where a waterfall is formed, and there should be another hill back of it; (2) the main mountain may be drawn out to form an easy slope to provide for a *chin*, a rustic resting place; (3) a path may be made along the edge of the pond to suggest the road at the foot of the hill; (4) sometimes a precipice is created between the main mountain and the hill that adjoins it; (5) the principal mountain may be supported by subsidiary ones on the back and on either side, semi-circling the lake and projecting into it. Such is the customary lay-out of the hills. As to the rocks, though gardeners do not always agree with the names, *Sanzon-seki* (rocks representing the Buddhistic trinity) should occupy the most prominent place in the garden. There should be *getsuin-seki*

(moon shadow rock) on the distant hill top. More in the foreground, facing the protecting rocks, there should be *reihai-seki* (the worshipping rock). There are more than a score of other specially named rocks, and a multitude of nameless ones, used to construct the garden. Stepping stones constitute a very important factor, especially in small gardens. ▀ ▀ ▀ ▀

As to the trees, behind the main rock or a group of rocks there should be planted the principal tree, or group of trees. Because of the important position they occupy, they are called *shomaki*, or *shoshin-boku* (right true tree) and should have an excellent form. There should be a group of trees called *takigakoi-gi* (waterfall enclosing trees) partly to hide the waterfall and to form a deep shadow necessary for the sylvan retreat. A few branches should extend across the front of the waterfall partly to conceal the falling water. *Sekiyo-*



ENTRANCE TO A  
HOUSE IN NAGOYA



SHIRAKAWA WATERFALL  
(YAMATO), BONSEKI  
BY HARADA HATSUYE

*boku* (setting sun tree, generally some blossoming trees or maples) is another important group of trees and should be planted near *joza-seki* (honoured-seat rock) on the principal hill. In the middle ground, towards the centre of the garden, on the island, if there is one, there should be *keiyo-boku* (scene-feeding tree)—a well-formed tree of great attraction, spreading its branches over the water to form a pleasing contrast with the *shomaki*. To the left of the waterfall is the place for *sekinen-boku* (tree of tranquillity) to suggest that to the back of it there is a forest. It is customary to use evergreens for the garden trees, with a few exceptions, especially in the foreground, and avoid flowers, which are chiefly used in a vase to decorate the *tokonoma*, a recess in the guest room. ▢ ▢ ▢ ▢

Rustic fences and gates, made of bamboo, shrubbery, logs, or rough-hewn wood, in well-studied forms and proportions, give expanse and seclusion as the case may require. Bridges of artistic lines and curvature, some of which are so constructed as to complete their design with their own reflection on the water, afford pleasing surprises when the proper forms are used to suit the character of the garden within the radius of their appreciation. Basins of stone, porcelain or metal (but most generally of stone hollowed out to contain water to wash the hands), the exterior of which may be covered with moss and ferns, but inside the basin immaculate with clean water, suggestive of a sparkling spring in the forest, give food

for thought. *Ishi-dōrō* (stone lanterns) of exquisite forms of wide variety, give out peace as their sombre light at night. ▢ ▢ ▢ ▢ ▢

The life of the garden of Nippon style is wrapped up in that somewhat ambiguous term, *shumi*, usually rendered in English as "taste." But it is more than mere taste. To be a real garden it must be not only beautiful in different seasons and under varying weather conditions, but there must be something deeper, something under the surface that furnishes thought for contemplation, something suggestive of the spiritual quality dominant in Nature. A prop, used to support a spreading branch of an aged pine, may suggest a boat being fastened to a pole by showing at a proper place a rock shaped like the bow of a boat



VIEW IN MR. NAKAI'S GARDEN  
AT NAGOYA, SHOWING A STONE  
LANTERN OF YUKIMI SHAPE

sticking out of a clump of grass, and by using a post lantern of *toma* shape, or the rush-mat covering for the boat. By suggestion and association, one may hear the songs of an absent nightingale, or see the cranes stalking gracefully where they do not actually live. In its parts each group, each corner, each setting, must be beautiful in itself. But that is not enough : that alone could not make a perfect garden. Since each is dependent upon another, they all must harmonise and perfect the whole. By the process of eliminating un-necessaries, by careful study of balance, the desired end is attained. Thus in a limited space of ground the soul of the limitless expanse of Nature is brought to dwell to the enjoyment and betterment of man. ◊ ◊ ◊ ◊ ◊ ◊

## THE FIFTIETH LIVERPOOL AUTUMN EXHIBITION. ◊ ◊

THE Aldermen of Liverpool have this year made a mighty effort. They have borrowed the great work of fifty years and, assisted as usual by a London artist (with a local brother), have hung it, madly mixed with modernity. ◊ ◊

Gossip says that the London artist arrives each year metropolitan and nicely smooth, and leaves (whatever his temperament) a raving caveman, hair on end. Mere gossip : and yet the traces of the amateur, everywhere visible, make it unbelievable that any artist with a free hand is responsible. Whistler was hanger once (" never asked me to hang at Liverpool again ; Ha-ha ! ") ◊ ◊ ◊



"MORTON BEFORE CLAVERHOUSE AT TILLIETUDLEM." OIL PAINTING BY W. LINDSAY WINDUS (Lent by Birkenhead Corporation)





"THE QUARTETTE." OIL PAINT-  
ING BY ALBERT MOORE  
(Lent by Clyde B. Coltart, Esq)



"THE TOILET." WATER-COLOUR  
BY FRED WALKER, A.R.A.  
(Lent by O. & M. Stuart, Esqs.)



"THE MARCHIONESS OF MONFERRAT." DRY-POINT BY ELYSE LORD, R.I.

Yet this comedy of incongruity has advantages. The mass of moderns, seeing their work thus juxtaposed to masterpieces, may attain meekness, and so inherit the earth, or at least some idea of how to paint it. We should find good in all things, and run trips to Liverpool for the benefit of producers of the academic, which, to quote the cruel-only-to-be-kind Aldermen's circular, "pulsates through the whole" of this important effort. "Pulsates" here seems a conceitism. But progress—progress! Since that circular was issued the British Association has produced a word moresuitable—"katergy." Not that this katergy—this "downward energy"—is universal, even in academic

modernity. *The Charwoman*, by Alfred Jonniaux, despite her slightly depressed and more slightly washed appearance, suggests a bearing-up spirit admirably psychologised. David Jagger's *Kathleen*, bought already by the Birkenhead authorities, progresses upward, being the best thing one has seen by this painter of the silken textures. Birkenhead shows wisdom. *Kelp Burners*, by Lucien Simon, has all the vivid freedom associated with good continental work, and Philip Connard's *Pastoral Players* leaves one gasping at its sheer brilliant mastery. There are also some charming small works, such as *The Marchioness of Monferrat*, a dry-point by Miss Elyse Lord. ■ ■ ■ ■





FROM A DRAWING  
BY CHARLES KEENE,  
(In the possession of  
Stanton Campbell, Esq.)





"KELP BURNERS." WATER-COLOUR BY LUCIEN SIMON  
(Lent by Walter Bain, Esq.)

There are other, but too few other, moderns who spare us "that downward feeling," who can maintain an equilibrium against Pre-Raphaelitism, Whistler, Edwin A. Abbey, Anders Zorn (beautiful *Ols Maria*), or Joseph Crawhall.     □     □

The major part of the old work shown is of the household word type, but some discoveries are possible—Fred Walker's *The Toilet*, daintiest of water-colours, and Albert Moore at his gravely decorative best in *The Quartette*, for instance. W. L. Windus and William Huggins were sons of Liverpool, which loved them not. For this reason the Liverpool school died young. In *Morton before Claverhouse* and *Forest King Asleep* we see their respective

powers. Windus was a romanticist, Huggins a king of animal painters—peace be to them! They have been long enough dead to be loved, even in their own town. Both have that brilliant quality of paint present in such works as Madox Brown's *Lear and Cordelia*: a quality reminiscent of the Van Eycks, and deadly to the suet pudding "luminists" hanging near them.

In justice to modernity it must be remembered that we have here only the productions of one recent year, to stand against the best old years created: and one year's productions by one school at that. For though, spurred on by critics who dubbed former shows "unrepresentative," the committee have shiverfully

# FIFTIETH LIVERPOOL AUTUMN EXHIBITION



"THE CHARWOMAN." OIL PAINT-  
ING BY ALFRED JONNIAUX

admitted the modernist ; they have, like the family of whom George Grossmith told, shown the entertainer into the servants' hall—to wit, part of a small dark room. This seems unkind to a guest ; and Liverpool, like that family, misses the entertainment. Being hung in this uncomfortable closet and company has, in addition, scandalised Mr. Spencer Watson's *Four Loves* ; so that lady, child, horse and dog have taken on a fierce expression, and only the title remains to tell us what they were.   ♦   ♦   ♦

At a recent meeting of the architects who are the great sea city's strongest artistic hope, the need for education for practi-

tioners and public was the speakers' theme. As there is no architecture in the town's exhibition, architecture is not the present question. For the education of the artistic ignoramus this exhibition may be useless, as, seeing good and bad thus jumbled together, he will naturally love the bad : but for the more advanced public (where such can be found) it may do good, by shocking the observer out of weak fancies and forcing upon him a reverence for the bravest of the brave and the fairest of the fair. If so, the exhibition's promoters may achieve part at least of what was their very honestly meant intention.   JESSICA WALKER STEPHENS.



"KATHLEEN." OIL PAINT-  
ING BY DAVID JAGGER  
(Acquired by the Birkenhead Corporation)





"BLACKFRIARS CORNER"  
BY JOHN E. MACE  
(Grosvenor Galleries, Summer Exhibition)

## STUDIO-TALK

(From our own Correspondents)

LONDON.—The President and Council of the Royal Academy are now making arrangements for the Decorative Art Exhibition which is to be held in January and February, 1923, and which, as already announced, is primarily intended to illustrate and promote the application of the arts, in their several forms, to the permanent decoration of buildings. It is thought that the time has arrived for a public review of the possibilities in this field of art, and it is confidently expected that there will be a large response from British artists, and that they will show themselves fully capable of carrying on and developing the great traditions of such work in the past. The exhibition will include architectural decorations in painting, mosaic, tapestry, sculpture, carving

or metalwork; designs, cartoons or models for such decorations, and designs for stained glass; and there will also be an Arts and Crafts Section, which is being arranged in collaboration with the Arts and Crafts Exhibition Society, and will be limited to exhibits by members of that society and other craftsmen who have been asked to submit works. Works will be received at the Royal Academy, Burlington House, Piccadilly, on December 15, 16 and 18. Applications for forms and labels, and other information, should be made during November to the Secretary.

On the opposite page we reproduce a design by Mr. R. Anning Bell, R.A., for a decorative panel executed by him for the British Pavilion at the exhibition now being held in Rio in celebration of the Centenary of Brazil's existence as a separate State. The panel itself was shown in London before being sent to



SKETCH DESIGN FOR ONE  
OF THE DECORATIVE PANELS  
OF "THE SEVEN SLAYS" IN  
THE BRITISH PAVILION, RIO  
INTERNATIONAL EXHIBITION.  
BY R. ANNING BELL, R.A.





"A PIECE OF OLD CHINA"  
BY GERALD L. BROCKHURST  
(Grosvenor Galleries)

Rio along with other works destined for the exhibition.

The interval between the seasons was at the Grosvenor Galleries filled by a well-selected assortment of paintings, drawings and sculpture by contemporary artists, all with a very few exceptions British, which may fairly be said to have represented the best tendencies in modern art, the trite and commonplace type of production being excluded, as also performances of so-called ultra-modernity. As a clue to the sound eclecticism shown in organising the display, it will suffice to mention the names of Mr. J. S. Sargent, Mr. Glyn Philpot, Mr. John Lavery, Mr. William Nicholson, Sir Charles J. Holmes, Mr. Hughes-Stanton, Mr. Adrian Stokes, Mr. D. Y. Cameron, Sir William Orpen, Mr. Augustus John, Mr. Gilbert Spencer, Mr. Clausen and Mr. Munnings amongst the leading painters represented; and Mr. Jacob Epstein, Dr. Macgillivray and Mr. Henry Poole among the sculptors. Some of the water-colours by Sir C. J. Holmes in this exhibition re-appeared in a comprehensive display

of his work in this medium which filled the largest room of these galleries last month. The majority of the drawings shown were landscape studies from the uplands of the Lake district mingled with a few from the South of France and elsewhere, in all of which was revealed a deep interest in Nature's manifold aspects and moods. In the other rooms were shown groups of drawings by Mr. A. S. Hartrick, Mr. R. G. D. Alexander and Mrs. E. Granger-Taylor, a versatile artist gifted with a rare and delightful sense of colour, displayed alike in figure subjects and in landscape. ◊ ◊ ◊ ◊ ◊

In addition to a few things from the above-mentioned summer exhibition at the Grosvenor we reproduce a striking example of etching by Mr. Watson Turnbull, *The Glory of St. Paul's*; a picture by Mr. L. Campbell Taylor, *The Blue Dress*, one of those fascinating evocations of bygone days in which this artist has



"THE VEGETABLE STALL"  
BY M. STOCQUART  
(Grosvenor Galleries)





"ALLEGORY," BY  
COLIN V. GILL  
(Grosvenor Galleries  
Summer Exhibition)

few compeers, and at the same time a very interesting example of still-life and interior painting; and lastly, a wood engraving, by Mr. Edward Ertz, who unlike many who use the wood block as a medium at the present day, prefers to follow the

"white line" tradition, which Bewick revived and abundantly exemplified over a century ago. Mr. Campbell Taylor's picture and Mr. Ertz's engraving were in the Royal Academy exhibition of this year, and the names of both artists are well



"ROCHES MOUTONNÉES, WATEND-  
LATH," BY SIR C. J. HOLMES  
(Grosvenor Galleries)





"ITALIAN SOLDIER." BY  
GLYN PHILPOT, A.R.A.  
(Grosvenor Galleries)



"THE GLORY OF ST. PAUL'S." ETCH-  
ING BY A. WATSON TURNBULL



"THE BLUE DRESS," OIL PAINTING





"THE OLD THATCHER." WOOD  
ENGRAVING BY EDWARD ERTZ  
(Royal Academy, 1922)

known to our readers. Mr. Turnbull's name also may be known to a good many, for as a painter he has been a frequent exhibitor at the R.A. in past years. His etching of St. Paul's is a remarkable achievement, and though, as we understand, its execution was in no way prompted by the approaching bicentenary commemoration, it comes as an eloquent and impressive reminder of Wren's superb genius. As is evident from our reduced reproduction, though the artist has bestowed much care on the details of his plate, the fact does not detract from the dignity of the composition as a whole. ♦

*A propos* of certain lithographs reproduced to illustrate our recent article on the Central School of Arts and Crafts, it has been pointed out to us that these lithographs belong to a series produced by paid professional artists with the assistance and advice of Mr. F. E. Jackson quite

apart from the ordinary curriculum of the school, and under the supervision of a special advisory committee appointed by the London County Council as the educational authority for London, and that, consequently, it was incorrect to describe Miss Hey and Miss Henderson as students. We were unaware of these facts when the article was being prepared. ♦ ♦

In order to give artists, other than those specially invited, an opportunity to show their work in the United States during the 22nd International Exhibition of Modern Paintings that will open next April at the Carnegie Institute, Pittsburgh, sufficient wall space is being reserved for 15 paintings to be selected by an Anglo-American Committee meeting in London from among works submitted by British artists. Particulars can be obtained from Monsieur G. Lerolle, 14, rue Brémontier, Paris. ♦ ♦ ♦ ♦ ♦





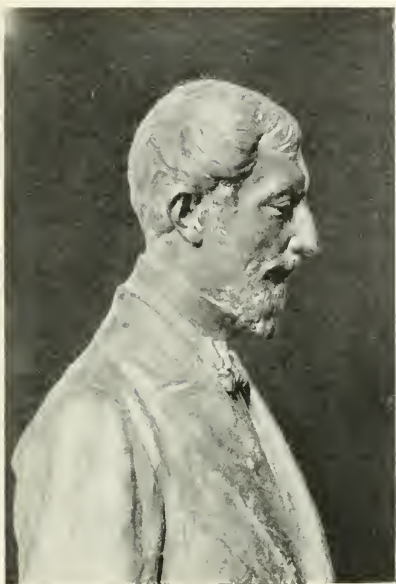
"A POLISH PEASANT GIRL"  
BY CONSTANTIN LASZCZKA

CRACOW. — Constantin Laszczka is one of the best known of the Polish sculptors, and may in some sense be said to have inspired a school. Up till about ten years ago he would have been admitted without demur to be the foremost of his profession in this country, and if now there are younger men contesting the palm with him, this is only a tribute to the artistic vitality of Poland as well as to the inspiring effect of his own work. Until a short time ago, when he retired, he was professor of Sculpture in the Cracow Academy of Fine Arts, and for quite three years acted as Principal of that Academy. In this position he showed notable organizing gifts, and made the Academy a centre of influence throughout the whole of what were then the dissevered realms of Poland. He was fortunate in the place where his career was cast. Cracow is a city of old renown. It has a castle, museums, old buildings, ancient traditions and a cultured society, and some of Laszczka's sculptures, which are generally of small size, have found a place of repose in the city's National Museum.

Laszczka himself, as a sculptor, is penetrated by a strong sense of reality. He was a leading influence in a remarkable revival of interest in the plastic arts generally which influenced Poland about twenty-five years ago. In Cracow, with Laszczka as one of the founders, there was formed the Artistic Circle called "Sztuka"—that is, Art—which comprised all the more prominent Polish painters and sculptors. In painting it was inspired by the creations of the famous Swiss painter, Arnold Böcklin. The movement was Realist rather than Classical. It cultivated the impressionist sketch rather than the traditional details. So it was that Laszczka turned for his inspiration to the people and types in his



"NUDE STUDY." BY  
C. LASZCZKA



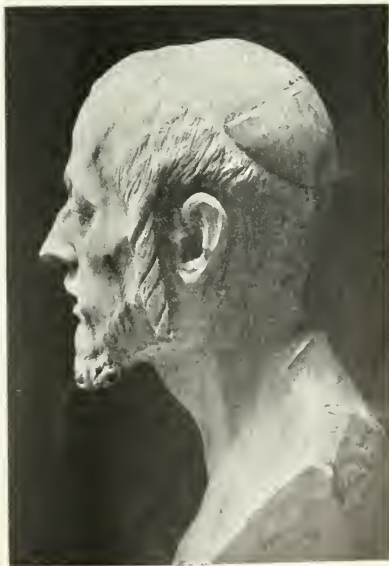
PORTRAIT STUDY. BY  
CONSTANTIN LASZCZKA

own native Galicia. His *Polish Peasant Girl*, which is here reproduced, preserves a characteristic costume, which along with that of Lowicz, in the old Russian Poland, is still the most picturesque example of Polish dress. Of the other studies, that called *The Eternal Jew* is also a synopsis in marble of many troubling Polish political problems. Laszczka has contributed characteristic examples of his art to some of the most important exhibitions during recent years in Vienna and Paris.

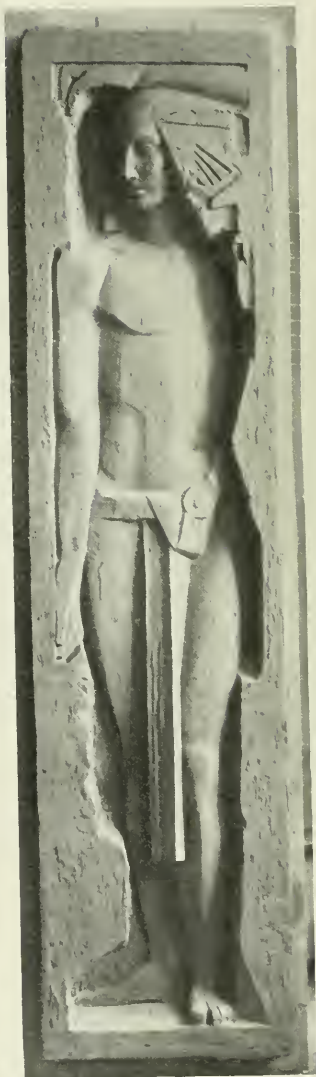
J. H. HARLEY.

THE HAGUE.—That the building from which the three illustrations on page 290 are taken is of no ordinary interest may be inferred from the fact that, though quite recently constructed, it has been put on the list of historical monuments. Hitherto only ancient buildings have been inscribed in this list, which has now been extended to

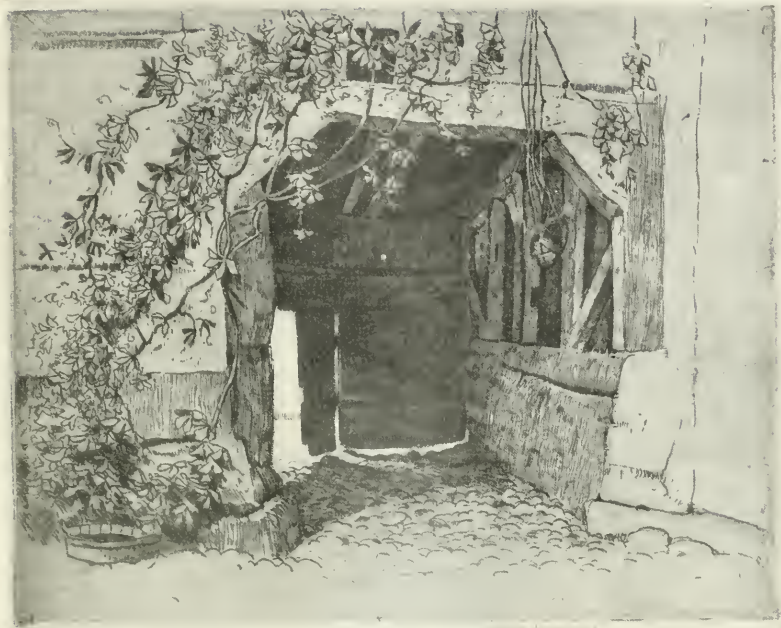
modern buildings of historical significance. The Stokvis building, which is the first modern building to be so classed, is the branch office of the well-known firm of art metal workers bearing the name of W. J. Stokvis, and it was designed by Mr. J. Limburg, one of Holland's foremost architects. The firm being makers of electric light fittings, one of the purposes of this building was to provide a show-room where such fittings could be seen by artificial light, all daylight being excluded as far as possible, and, in pursuance of the same motive, the usual show window was dispensed with. The front of the building is executed in "travertine," a natural stone which gives the building an appearance of age. Mr. Limburg designed the bronze doors, which were executed in the firm's workshops and are finished in a dark green patina which agrees well with the rest of the structure, while the two figures in low relief, on either side of the front entrance,



"THE ETERNAL JEW"  
BY C. LASZCZKA



ENTRANCE TO BRANCH OFFICE OF THE STOKVIS METAL WORKS AT THE HAGUE, WITH DETAILS  
SHOWING BRONZE DOOR DESIGNED BY J. LIMBURG, AND BAS-RELIEF FIGURE IN STONE BY  
W. VAN KONYENBURG



"AN OLD DOORWAY AT  
RANDERS IN DENMARK"  
ETCHING BY N. HAMMER

are the work of the sculptor W. van  
Konynenburg. R. N.

COPENHAGEN.—Though young, M. Nicolai Hammer has apparently already found a domain in which he feels thoroughly at home, and which, at the same time that it appeals to his artistic temperament, seems to suit his mode of expression. Quaint old-world interiors of a courtyard, an ancient gateway, a narrow winding street with some dilapidated houses, are dear to him, and the old Randers doorway, here reproduced, not only demonstrates his excellent draughtsmanship, but also his skill as an etcher, tone and line supplementing each other and combining in bringing about a very pleasing effect.

G. B.

## REVIEWS.

*Giovanni Battista Piranesi: A Critical Study.* By ARTHUR M. HIND. (London: The Cotswold Gallery.) £3 3s. Disclaiming any intention of dealing at large with the life and work of the famous Italian etcher, Professor Hind as a preliminary to his detailed catalogue of the two series of etchings known as the "Prisons" and the "Views of Rome," to the compilation of which he has devoted a vast amount of laborious research, discusses Piranesi's position in the history of art and the comparative value of his different works. As he points out, the artist's development as an etcher may be studied most comprehensively in the Rome views, in which is displayed that combination of documentary







truth with noble dignity of composition which is so rare in the treatment of architectural subjects, and which in Piranesi's case places him, when at his best, on a level with Meryon. Half-tone reproductions of all the plates of this series which Piranesi himself executed—135 in number—follow the catalogue, and with them are reproduced a few not belonging to the series. ♠ ♠ ♠ ♠ ♠ ♠ ♠

*Shakespeare's Hamlet, Prince of Denmark.* Decorated by JOHN AUSTEN. 25s. net. *Tales of Passed Times.* Written for children by Mr. PERRAULT and newly decorated by JOHN AUSTEN. 5s. net. *Echoes from Theocritus.* By EDWARD CRACROFT LEFROY. With decorations by JOHN AUSTEN. 5s. net. (London: Selwyn and Blount.) A year ago we referred briefly to Mr. Austen's work as a black-and-white draughtsman, when reproducing three of his drawings. Two of these reappear in this very attractive edition of *Hamlet*, for the embellishment of which he has designed a large number of decorations ranging from full-page compositions to dainty little figure drawings inserted in the margins of the letter-press. The edition is one which should make a strong appeal to Shakespearean enthusiasts, and, with its excellent typography and paper, should also command the attention of bibliophiles. In the book containing eight of Perrault's tales for children—old favourites all of them—most of the drawings have the added attraction of bright colour in various tints—chiefly red, green, and blue—which, used singly or in one or other combination, are very effective. In the reprint of Lefroy's "Echoes from Theocritus," to which a portion of an essay by John Addington Symonds has been used as an introduction, Mr. Austen's decorations take the shape of circular designs of a classical character—draped figures on a background of solid black—which make a fitting accompaniment to the "Echoes," so felicitously described by Mr. Symonds as "exquisite cameos in miniature carved upon fragments broken from the idylls." Collectively, the drawings in these three publications reveal a considerable fund of the faculty of imagination and a technique accomplished and agreeably varied. ♠

*Memories of Old Richmond.* By ESTELLA CAVE. (London: John Murray.) 16s. net. Over 70 years ago Benjamin Disraeli wrote: "I have been to see Metternich. He lives on Richmond Green in the most charming house in the world, called the Old Palace. . . . I am enchanted with Richmond Green, which, strange to say, I do not recollect ever having visited before, often as I have been to Richmond." Of the myriads who visit Richmond nowadays, when access is so easy, how few there are who turn aside from the stream of traffic and wandering across the "still, sweet and charming" Green and through the gateway of the Old Palace ponder over the vicissitudes which the old walls have witnessed! We get a good idea of the appearance and proportions of the Palace as built by Henry VII. to replace an earlier royal residence on the same site, from a sketch of it by Hollar, dated 1600, and another and slighter one by Wyngaerde made 50 years later, both of which are among the illustrations to this delightfully entertaining volume, in which the Viscountess Cave, herself a dweller in one part of what now remains of the Palace and abundantly inspired by the *genius loci*, vividly recalls its past associations with royal and other distinguished personages and especially those of the Tudor and Stuart periods. Included with the illustrations are sketches of the parts now extant by Mr. G. A. Brandram, who also contributes a plan and explanation of the Palace as a whole. ♠ ♠ ♠ ♠ ♠ ♠ ♠

*Subjects Portrayed in Japanese Colour-Prints.* By BASIL STEWART. (London: Kegan Paul, Trench, Trübner and Co.) £5 5s. net. Described as "a collector's guide to all the subjects illustrated, including an exhaustive account of the *Chushingura* and other famous plays, together with a causerie on the Japanese Theatre," this volume replaces the author's *Japanese Colour-Prints and the subjects they illustrate*, published two years ago and now out of print. As the title clearly implies, his main object is to interpret the meaning of the prints rather than to discuss their merits as works of art, and from this point of view the work cannot fail to prove a valuable help to those to whom the subject-matter of the Japanese print is an enigma.

## REVIEWS

Nearly 300 examples are reproduced, including 22 in colour, and all the great masters of the Ukiyoe school and its offshoots are represented among them—pre-eminently Hiroshige, and in minor degree Hokusai, Toyokuni, Kunisada, Kuniyoshi and Utamaro. Useful information is given in a preliminary chapter about the processes employed in producing the prints, and in the appendices the signatures of the artists, publishers' seals, etc., are set forth in bold reproductions. A drawback to the use of the volume as a book of reference is its size (15×10 inches); a smaller format even with greater bulk would have been preferable. ■ ■ ■ ■ ■

*Korin.* By YONE NOGUCHI (London: Elkin Mathews.) £1 10s. net. Like the author's study of Hiroshige, published a year or so ago, this monograph on Korin is, though published in the West, a typically Japanese production as regards the paper, the mode of printing and binding and also those of the illustrations which are printed from wood-blocks, the rest being mainly collotype reproductions. Once more Mr. Noguchi shows how well he can express his thoughts in English and make himself understood. Here is a sentence worth noting as to the meaning of decoration: "I think that I do not agree with people (many both in the Western Countries and Japan) who attempt to cover Korin in flowering plants or any other subjects with a phrase of the decorative artist. . . . The decorative art of Korin . . . is an inevitable outcome of his natural, therefore essential, attitude. Who can deny that only the thing most natural can be the thing most decorative?" A signal characteristic of Korin's paintings is the value given to the blank space. His "pictorial magic," Mr. Noguchi aptly remarks, "as far as is seen in technique, is evoked from the manner in which he handles the empty space in picture. . . . This full and empty space in Korin's pictures is not merely a space or emptiness, but a substance itself." ■ ■ ■ ■ ■

*More Drawings.* By H. M. BATEMAN. (Methuen.) 10s. 6d. net. *Characters.* By GEORGE BELCHER. (Methuen.) 7s. 6d. net. *"Punch" Pictures.* By FRANK REYNOLDS, R.I. (Cassell and Co.) 10s. 6d. net. If the many drawings in these three

volumes have already made their appearance in one or other periodical, their republication in a more permanent form is sure of a warm welcome, for what better antidote to gloom can be imagined than the jokes, pictorial and verbal, here provided in abundance? And how thankful we ought to be that there are artists who possess the rare faculty of making us laugh! Each of these three artists in his particular way certainly does possess this power in a marked degree. Mr. Bateman's drawings tell their own tale with a minimum of verbal accompaniment, and that is true also of Mr. Belcher; but while the former directs his sallies for the most part at people of the middle class, the latter has a preference for the lower strata of humanity. Mr. Bateman has an eye to the humorous side of his own profession: in one of his drawings, for instance, laconically entitled *Chef d'Œuvre*, he shows us an eminent sculptor intently at work on a tiny statuette, with two big figures in the background. Mr. Reynolds's budget is a comprehensive one, and his humour ranges over a wide variety of subjects, sports of various kinds being prominent. In his case joke and drawing are, as Mr. E. V. Lucas observes in an introductory note, interdependent, the one being complementary of the other. ■ ■ ■ ■ ■

*Canadian Fairy Tales.* By CYRUS MACMILLAN. (London: John Lane, the Bodley Head, Ltd.) 16s. net. In his book of "Canadian Wonder Tales" Professor Macmillan made known a new world of romantic legend as the result of his explorations in out-of-the-way parts of Canada, and, in following these up with the present budget of fairy-tales of like provenance, he again earns the gratitude of juvenile readers, and also of grown-ups interested in folk-lore. The stories take one back to the remote past beyond the dawn of Canadian history, and, as Mr. Hibben remarks in an introductory note, they have all the delightful charm and mystery of the Canadian forests, penetrating not only into the heart of Nature but also into the heart of Man. Illustrations in colour and black-and-white by Marcia Lane Foster form a suitable accompaniment to the letterpress. ■ ■ ■ ■ ■



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- 1 Competitors may send in any number of designs.
- 2 All designs must reach *The Sketch* office, 15, Essex Street, Strand, London, W.C. 2, by not later than first post on Jan. 24, 1923. This is an extension of time, made in response to numerous requests.
- 3 Each drawing must have upon its back the artist's name and address.

- 4 Drawings must be bold in their lines, and the dress must be in a strong, flat red, with fainter red for flesh colouring. A multiplicity of lines is to be avoided.

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- 5 Costume and coiffure must be such that they will not become "dated": that is to say, they must not conform so strictly to the fashion of the day that they will become out of date.
- 6 The present form of lettering of the title (that is, *The Sketch*) must be incorporated in the design, in its present position on the page, and in its present proportion to the remainder of the design. The space to be occupied by the complete design, including the title, will be exactly the same as that now occupied on the cover of *The Sketch* by the figure at present in use and the title at present in use.
- 7 The Editor's decision is to be final in all matters, and he alone will be the judge of the suitability of the designs submitted.

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#### NOTE.

The drawings here reproduced are intended to give some idea of the method of flat colouring which should be used; but it should be noted that they are not intended to indicate the style of design required. For instance, the figures are dressed in modern fashion, and would therefore soon be out of date. It should be added, further, that drawings submitted should not show a seated figure. So far as the required method of colouring is concerned, however, the drawings show well enough the method of flat-tinting which should be employed.

## ART EXHIBITIONS, &c.

**LONDON**--ROYAL ACADEMY OF ARTS, Burlington House, Piccadilly, W. 1. Exhibition of Mural Decorative Art. Jan., Feb., 1923. Rec. days, December 15, 16, & 18.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS, 5a Pall Mall East, S.W. 1. Winter Exhibition. Closes Dec. 16. N.B.--The next receiving day for works of Candidates for the Associateship is March 12.

NEW ENGLISH ART CLUB, Winter Exhibition. Old Water-Colour Society's Gallery, 5a Pall Mall East. Rec. day, Dec. 18. Open till Jan. 25.

ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS. Annual Exhibition. 5a Pall Mall East. During February.

PASTEL SOCIETY. Annual Exhibition. Royal Institute Galleries, Piccadilly. Jan. 4-31. Members only.

ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall, Winter Exhibition. Till Dec. 23. SOCIETY OF GRAPHIC ART. Annual Exhibition. R.B.A. Galleries, Suffolk Street. January.

SOCIETY OF WOMEN ARTISTS. Annual Exhibition. R. Inst. Galleries, Piccadilly. Feb. 9 to March 3. Rec. day, Feb. 1. Open to non-members. Entry forms of Secretary, 10 Albany Mansions, S.W. 11.

GOUPIL GALLERY, 5 Regent Street, S.W. 1. 12th Goupil Gallery Salon. Till end of December.

GROSVENOR GALLERY, 51a New Bond Street. Winter Exhibition of Paintings and Drawings by Contemporary Artists, till end of December.

ROYAL COLLEGE OF ART, OLD STUDENTS' ASSOCIATION. First Exhibition. Victoria and Albert Museum. Till end of December.

ROYAL INSTITUTE OF BRITISH ARCHITECTS, Conduit Street, Hanover Square, W. 1. Exhibition of Contemporary British Architecture. Open till Dec. 22.

SOCIETY OF WOOD ENGRAVERS. 3rd Annual Exhibition. Chenil Galleries, King's Road (by Town Hall), Chelsea. December.

BURLINGTON FINE ARTS CLUB, 17 Savile Row, W. 1. Collection of Drawings by John Robert Cozens. Till about end of February. Admission by introduction of Members.

CHELSEA ARTS CLUB. ANNUAL BALL, Royal Albert Hall. Feb. 7. Tickets (2 guineas) from Members of Committee and Mr. G. Sherwood Foster, 15 Queen's Gate Terrace, S.W. 7.

**BRIGHTON**--PUBLIC ART GALLERIES, Church Street. Autumn Exhibition of Pictures. Open till Dec. 31, weekdays 10-5, Sundays, 2.30-5.

**DERBY**--CORPORATION ART GALLERY. Autumn Exhibition of Modern Art. Till January 7.

**GLASGOW**--McLELLAN GALLERIES, 270 Sauchiehall Street. Second Annual Scottish Socialist Art Exhibition. Dec. 30, Jan. 1-3.

**PITTSBURGH, U.S.A.**--CARNEGIE INSTITUTE. 22nd International Exhibition of Contemporary Paintings. April-June, 1923 (see page 342 of this issue).

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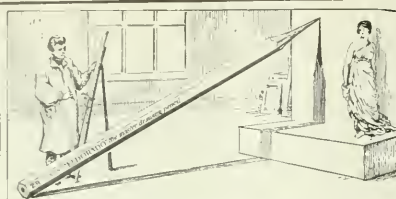
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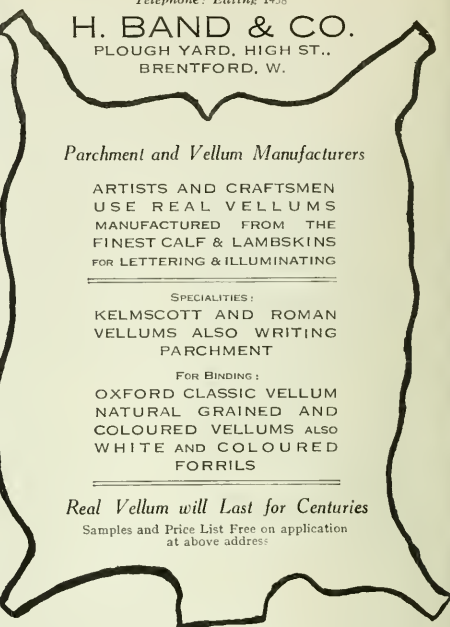
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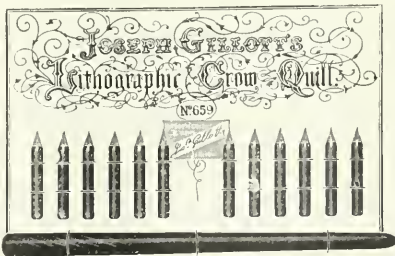
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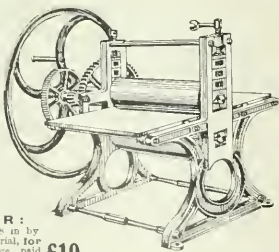
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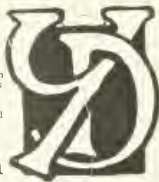
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"THE NATIVITY," FROM THE  
PAINTING IN THE NATIONAL  
GALLERY, LONDON, BY PIERO  
DELLA FRANCESCA.

# PIERO DELLA FRANCESCA'S PICTURE OF THE NATIVITY. ▯

ONCE heard a painter say (he is now famous) "there are only two kinds of people in the world—the people who paint and the people who do not." When the noisy protest of the musicians, poets and kindred folk present had subsided somewhat, a quiet man in the corner murmured: "the division should be, really, between those who know and love Piero Francesca's *Nativity*, and those who do not." However this may be, there must, in my opinion, be something wrong with the person who, knowing Piero's *Nativity*, does not love it; and something precious lacking to the unfortunates who cannot ever know it. ▯

Gentlemen with spy-glasses have been busy with this picture; they assure us that the restorer has meddled with it; removed the pupils of the eyes of one of the shepherds and failed—either through lack of courage or bad memory—to replace them; and that during the picture's sojourn at the National Gallery (since 1874) the strings of the angel's lutes have been removed by cleaning, but that this is of small importance as the strings had, in any case, been added by a later hand—Piero never having finished the picture. I should be inclined to think that Francesca, like Whistler, knew when to stop. Not that I believe no restorer has been busy with the *Nativity*—indeed, I sometimes wonder whether the fact that S. Joseph appears to be smoking a *corona-corona* is not largely due to his activities! ▯

Another gentleman, after a good deal of similar private detective work, ventures on the dangerous ground of criticism and makes the astounding remark that . . . "he (Francesca) fails completely in dealing with the background of hills in the landscape, which form a flat, unrelieved mass in themselves, and seem to occupy the same plane as the shed in the foreground." I feel sure that the readers of *THE STUDIO* will have the same strong feelings about this commentator that I have, and will agree that one of the most exquisite landscapes in the history of Italian painting should not be described as "completely failing." ▯

It was Disraeli, then Prime Minister, who urged the purchase of Francesca's *Nativity* for the National Gallery; and it

was acquired for the sum of two thousand, four hundred and fifteen pounds. Whether this picture appeals to the English public or not I do not know, but there are few pictures in the National Gallery that make so strong an appeal as does this one, to the present day painter. Piero della Francesca is an artist after their own hearts; his cool and luminous colour, his free and unconventional composition, his simple sense of decoration—that wove patterns of his trees and hills, birds and flowers, and his naive and charming delineation of character all have their significant message for them.

Were I asked to describe the picture for those who could not see it, either in its original or in a reproduction, I should find myself tasked. I should probably begin by saying that on the right S. Joseph sits as a host, still courteous but wearied by having received many guests, and already wrapping himself in the pensive mood of one who has much that he would contemplate in the mind in solitude. He is deliberately suggested as a being, in the picture but outside the central scene. That, addressing him are the shepherds, recounting to him something of sufficient moment to excite them from their usual calm. That, near the shepherds and in the background the beast-creation—by patient oxen—is symbolized as also present. That a standing group of beings occupy the larger portion of the centre and left of the picture: beings wholly engrossed in their song of praise; and more like inspired village children in their earnestness—so straight and slim in their cool-coloured robes—and less like the conventional angels than any group I know. Alone in the centre of the wide-spaced foreground is the Infant Child; in every way subtly indicated by the painter as being completely worshipful. At His feet kneels His mother in the act of adoration. Throughout the picture everything contributes to and conveys the idea of the utter worshipfulness of the Infant Child. Who but Piero, though, would have laid the scene of the *Nativity* in a rock garden, insisted on orchestral music and loved little plants that grow and shed their seeds on stone roofs! Above all, who else would have given us so fair and pure a symbol of the Mother of God!

GEORGE SHERINGHAM.

THE PRACTICE OF TEMPERA  
PAINTING. BY JOHN D. BATTEN.

(Portion of a Lecture given at the Ashmolean  
Museum, Oxford, on February 16th, 1922.)

THE Italians, where I encounter them, in the book of Cennino Cennini\* (which is my bible on these matters), the Italians of 1400, in speaking of paintings upon lime-plastered walls, say that the work may be done either *in fresco* or *in secco*. And I invite you to guess that by painting *in fresco* they mean painting on the plaster while it is fresh, and by painting *in secco* they mean painting on the plaster when it is dry. And I would further advise you that this distinction marks the most fundamental difference between methods of painting that existed

\* *The Book of the Art of Cennino Cennini*. Translated by Christiana J. Herringham. (G. Allen, 1899).

at that time or that exists at the present day.

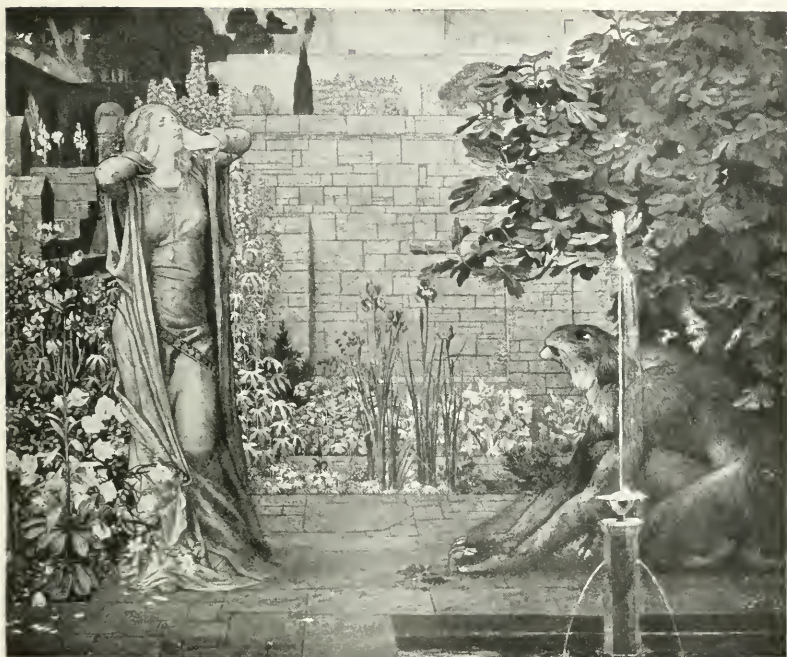
In *fresco* painting, the lime plaster must be quite fresh, laid that very day. Each morning a patch of lime plaster is laid with the trowel sufficient to receive one day's painting—one day's *finished* painting, not to be retouched. If the plaster patch be larger than necessary, the unpainted portion is cut off in the evening. Next morning another patch is laid alongside or below the first, joining up with it as neatly as may be—and so on.

The colours are applied mixed with water only—the raw pigments I mean, such as you may now buy in the lump or in powder (not what we call “water-colours,” which, of course, are thoroughly mixed with gum arabic). These pigments are applied without any medium, without any *tempera*, as the Italians called it, to



“SLEEPING BEAUTY: THE PRINCESS  
PRICKS HER FINGER.” TEMPERA  
PAINTING BY JOHN D. BATTEN





"BEAUTY AND THE BEAST." TEMPERA  
PAINTING BY JOHN D. BATTEN  
(By permission of the Publishers, The  
Autotype Fine Art Co., London)

make them stick on. Fresco painting was called painting without tempera; every other kind of painting was called painting in tempera, at that time, that is to say, 1400.

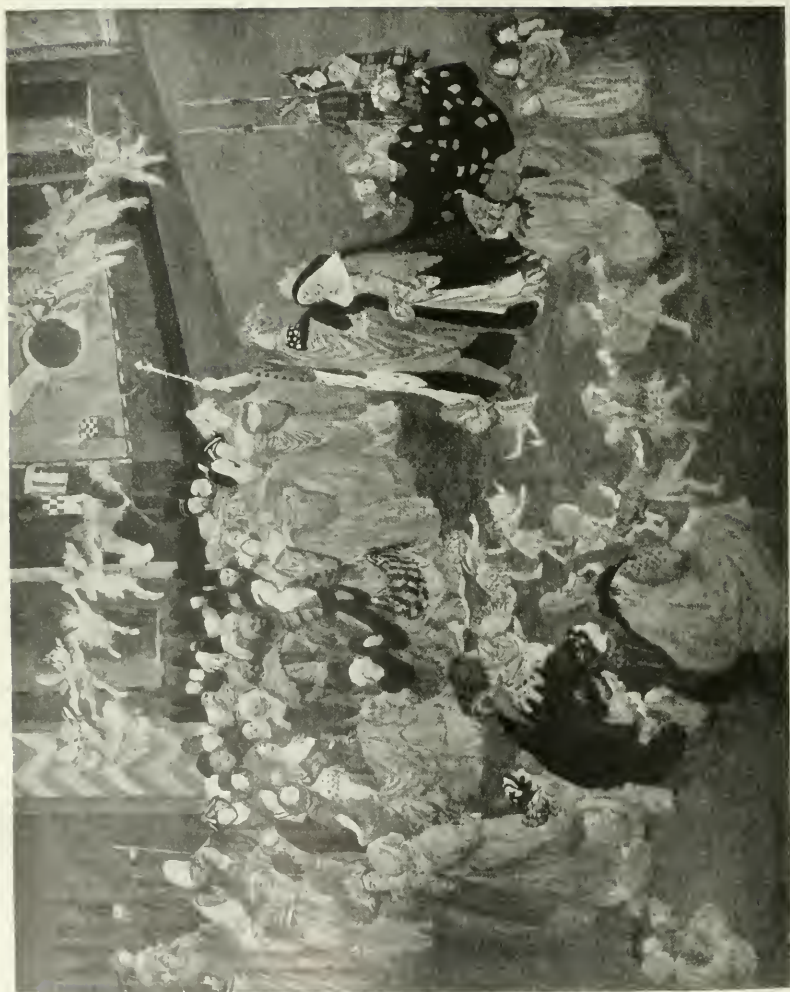
Cennino speaks of colours tempered with oil, tempered with yolk or white of egg, tempered with size, tempered with fish glue, tempered with gum, and in each case the oil, the egg, the size, the gum is called its *tempera*. You will note that these temperas, these substances, added to enable the pigment to hold on to the wall, the panel, the canvas, the parchment, the paper, are all organic substances. Fresco was, until the recent invention of water-glass painting, the only manner of painting that did not rely for the adhesion of its pigments on some organic substance. ▀

You will now understand why I said

that the distinction between painting in fresco and painting in secco was the most fundamental difference that could be marked between methods of painting. But if there is no adhesive added to the colours to make them hold on, why do they hold on in fresco? That they hold on with remarkable tenacity is very evident, and I suppose more evident to you here in Oxford than to others, for within this building you have specimens of pure fresco painting done at Knossos on a purer lime plaster than has ever been employed since, and this painting has held for, I suppose, three or four thousand years.\* True it has been buried, but even

\* The actual specimens of Minoan fresco exhibited at the Ashmolean Museum are fewer and smaller than I had supposed. I notice that the larger examples are described as "facsimile."—J. D. B. ▀





"ENTER FAIRIES." (MIDSUMMER NIGHT'S DREAM, LAST SCENE). TEMPERA PAINTING BY R. ANNING BELL, R.A.



"ATALANTA'S RACE."  
TEMPERA PAINTING  
BY JOHN D. BATTEN.





## THE PRACTICE OF TEMPERA PAINTING

burial is not always a sure preservative, and it was not buried in the waterless deserts of Egypt (where even a corpse will keep), but near a seaport town in the tempest-haunted Island of Crete. This painting has been examined by Mr. Noel Heaton, who visited Knossos under the direction of Sir Arthur Evans. The record of his examination leaves no doubt that the painting was fresco. No trace of any organic substance can be found in the pigment, and the plaster is now pure carbonate of calcium throughout.\*

I do not think we have yet fully appreciated the value of this discovery. It not only gives to fresco an antiquity which no student of art had hitherto dreamed of, but the analysis of the plaster affords a clue to the secret of its durability. In

\* Cf. Report to the Society of Painters in Tempera, March 8, 1909; Journal of the Royal Society of Arts, Jan. 7, 1910, and Aug. 2, 1912; Journal of the Royal Institute of British Architects, Sept. 30, 1911.

fresco the pigment is held by a film of carbonate of calcium, which forms almost instantaneously by the action of the carbon dioxide in the air upon the water-saturated surface of the lime. You will understand now why the plaster must be freshly laid each day, and why the painting must follow as quickly as possible after the laying of the plaster. This carbonisation, which begins so swiftly, continues little by little and slower and slower until the lime becomes carbonate of calcium throughout.

I return to my assertion that in 1400 fresco was distinctly called painting without tempera, and every other kind of painting, painting in tempera. I wish that state of affairs could have continued, but I suppose it gave too large a domain to the word *tempera*. Gradually the different kinds of tempera chose different names. Pigments mixed with oil were



"THE CUCKOO-LAMB IS MERRY  
ON THE LEA." TEMPERA PAINT-  
ING BY J. WALTER WEST, R.W.S.





"FLORA." TEMPERA PAINTING BY JOSEPH SOUTHALL

called *oil paint*, pigments mixed with gum arabic were called *water colour*. The word *tempera* became more and more identified with pigments mixed with yolk of egg, and every other kind of painting became either "a deed without a name" or took shelter under some such doubtful appellation as "distemper" or "gouache." ♦

Yolk of egg is an emulsion. Speaking without any great inaccuracy one may say that half of it is water, and that of the other half two-thirds are oil of egg and one-third albumen. The water, of course, evaporates, and the substance that remains to bind the pigment consists of two parts oil to one part albumen. The

albumen slowly coagulates and becomes insoluble, the oil hardens, I suppose, by the absorption of oxygen, like any other drying oil. The significant fact is that yolk of egg painting is more oil painting than anything else, and it is this preponderance of oil that gives the paint its toughness and eliminates the danger of cracking, which is certainly not absent from white of egg. ♦ ♦ ♦

[Here followed a brief demonstration of painting in tempera.] ♦ ♦ ♦

I do not hold any brief for tempera as against oil. For my own part I will only say that I have tried both and have found the tempera pleasanter. What I am keen

## THE PRACTICE OF TEMPERA PAINTING

about is this, that, whatever medium we employ, we should shirk no trouble that will make us familiar with the stuff we are using, from the first priming of the panels or canvases to the last varnishing of the pictures. For this is the fact that we have to face, that we painters know less about the stuff we are using than we did four or five hundred years ago. The paintings of the Van Eycks were done by men of greater knowledge than ourselves. I have heard this confession not once nor twice of late. It is well that the fact should be recognised, it is well that the humble confession should be made, but it is not well that it should be made complacently. It is one that calls for sweat and tears. The whole great world of science advancing into unknown lands with songs and victory, and we falling back in knowledge—back,

back, back, for centuries. How has it happened? ♦ ♦ ♦ ♦ ♦

Chemistry is essentially the knowledge of the nature of materials. The chemistry of 1400-1450 was a thing insignificant, in some aspects ridiculous, compared with the vast knowledge of to-day. With all this wealth within our reach, how is it possible for us to confess ourselves so poor? I think it has come about in two ways, not unrelated: ♦ ♦ ♦

(i) The chemistry of 1400 may have been a little thing, but the painters and the craftsmen knew it *all*. The chemistry of to-day is a big thing, frighteningly big, and the painter or the craftsman gives it up. (I mean the artistic craftsman, not the engineer, he is all right.) He accepts with eagerness the doctrine that "a little knowledge is a dangerous thing."



"BELGIUM SUPPORTED BY HOPE." TEMPERA PAINTING BY JOSEPH SOUTHALL

## THE PRACTICE OF TEMPERA PAINTING

Of course it is a dangerous thing, if we suppose our little knowledge to be great knowledge, but we need not be such fools as that. The great value of a little knowledge is, that it is the key to another man's great knowledge. The more learned a man is, the more willing he is to communicate, but you must know enough of his language to understand what he is telling you. If you are perplexed (as one must needs be) by the action of the lime plaster in fresco, you do well to ask a chemist, and if you can just understand his language he will tell you a heap of things, but if, when he speaks of oxide of calcium and hydrate of calcium, he perceives that the words convey no hint of meaning to your mind, that chokes him off. You cannot expect him to begin at the alphabet. Educationally, I am all in favour of a large bunch of little keys.

So now we have a great wealth of Science in books and in the minds of the learned, but in the minds of the craftsmen a greater poverty of science than can be recorded for many centuries. The first task of education to-day is to bridge this gulf.

(ii) And that brings me to the second reason of our ignorance. We have forgotten how much there is that we need to learn that cannot be taught by words. The look and feel of things.

The materials of the painter's craft, wall plaster, panel, canvas, gesso, pigment, tempera and varnish, need to be learned by handling, just as much as iron or copper, oak or pine. But every opportunity of handling that we could shirk we have shirked. Everything that could be done has been done to save pains. We shall bring nothing to birth that way.

There are many things that we have to leave to others, notably the making of the pigments. A few pigments you can dig up with a spade. I believe there is a fine kind of yellow ochre to be found not far from Oxford. But most of the pigments we employ are made, as Cennino says, of vermilion, by "alchemy in an alembic." Only, whatever operation lies within the power of our hands, let us be jealous in our hold of it.

Look now at the training of a painter in Cennino's time.

"Know that you cannot learn to paint in less time than thus. In the first place you must study drawing for at least one year on tablets, then you must remain with a master, at the workshop, who understands working in all parts of the Art; you must begin with grinding colours, and learn to boil down glues, to acquire the practice of laying grounds on panels, to work in relief upon them, to rub them smooth and to gild, and this for six years. Afterwards to practise colouring, to adorn with mordants, to make cloths of gold and to be accustomed to paint on walls for six more years. Always drawing without intermission, either on holidays or workdays." (Ch. CIV.)



"THE SCARLET SQUIRREL"  
TEMPERA PAINTING BY  
MAXWELL ARMFIELD





"PERDITA AND FLORIZEL."  
 ("THE WINTER'S TALE,"  
 ACT IV, SCENE IV.)  
 TEMPERA PAINTING BY  
 MAXWELL ARMFIELD.  
 (By permission of Messrs. J. M. Dent  
 & Sons, Publishers of the Edition.)





## THE PRACTICE OF TEMPERA PAINTING



"LONELINESS." TEMPERA PAINTING BY A. DOROTHY COHEN

Is it surprising that work done by men so trained has stood, while much work done in later centuries has perished? This you will see is workshop apprenticeship. I have friends who say, "Yes, that is the only way in which any craft can properly be learnt."

The debate between apprenticeship training and school training extends over a much wider field than the painter's craft, and even if we were to grant that apprenticeship training is the better method, we are not compelled to admit that it is the only method. And further, we must recognise that, to-day, in the painter's craft, apprenticeship training is not to be had. No more, for the matter of that, is school training, but school training would be much easier to start. There is nothing in Cennino's list that could not be taught in school. Obviously, in the present-day state

of technical knowledge in matters of painting, it would be impossible to provide that authoritative teaching which Cennino commends. The whole basis of a modern school must necessarily be experimental. Master and students would be fellow experimenters. That, after all, is not an unhappy relation. The master would no doubt direct the experiments and see to it that a faithful record of failure and success was kept.     ♦     ♦     ♦     ♦     ♦

From 1850 onward, experiments on a vast scale were tried in mural decoration in the Houses of Parliament. The results, both failure and success, would have been of immense service to us if any detailed record had been kept of the methods and of the materials used.     ♦     ♦     ♦     ♦     ♦

Much was done in true fresco. Some of it has shown a durability which is

## THE PRACTICE OF TEMPERA PAINTING

surprising in view of the sulphurous atmosphere (I speak but chemically) the sulphurous atmosphere of the Houses of Parliament. I refer particularly to the Dyces. These have now been treated by Prof. Church with a coating of ceresin—which is a kind of paraffin wax—and are no longer evidence, except of the protective merit of the ceresin. Other frescoes, similarly situated, have perished so completely that the paint could be flicked off with the charwoman's duster. No doubt one man did his work in the right way and the other in the wrong way, but as no record was kept we are to-day no wiser. ▀

Other huge paintings were done in the newly invented water-glass method. The Maclises, and some others, show serious faults, but the Herbert, in the Peer's Robing Room—*Moses with the Tables of the Law*—whatever you may think of the design as mural decoration—is technically a miracle of success. But again, as far as I know, there is no record to enlighten us as to the cause of success or failure. ▀ ▀

It is quite unnecessary to have experiments on this magnificent scale—a few yards of brick wall on a back staircase would serve. I think that the men who did these things were all oil painters and most of them Academicians, but even so it is surprising that the touch of the new materials and the sense of the new surroundings did not provoke them to some new effort. They do not appear to feel that a mural decoration is anything other than an Academy picture. Of course, they never regarded their work as an experiment; to them it was the ripe fruit of an accomplished art, and I suppose they were of an established reputation which they did not care to risk by new adventure.

In conclusion, there is a chapter in Cennino Cennini headed, "How to make Flour Paste" and it reads thus:—"Beginning to paint pictures in the name of the Most Holy Trinity, and always invoking that name, and that of the glorious Virgin Mary, we must first prepare a foundation with various kinds of glue." This in introduction to seven short chapters on different kinds of paste and glue, and it is to the supervising of the preparation of these things that Cennino invites the august personages above named.

An attitude of mind strangely different from our own. We, on the one hand, have not enough pride in our work to summon the Most Holy Trinity, or, by whatever other name we name the Highest, to assist our effort and watch for its result, and on the other hand we have not enough humility to spend much time and care on such mere cook's work as making paste. *And both ways we are wrong.* ▀ ▀ ▀

To-day it is the men of science who are the men of conscience. It is they who have the faith to invoke the unknown Gods, to knock clamorously at doors which have never yet been opened to mankind, and it is they who shirk nothing of the kitchen and scullery work, who spend tedious hours and days in weighings, measurings, testings, in pharisaical washings and tithings to many places decimal. ▀ ▀

Let us fall into step with them, at any rate to start with. By the time our paths diverge, as undoubtedly they will, we may perhaps have caught something of their stride.  
J. D. B.



"MASTER PEN GOLDMAN"  
TEMPERA PAINTING BY  
F. ERNEST JACKSON



"THE NATIVITY." TEM-  
PERA PAINTING BY E.  
REGINALD FRAMPTON, R.O.I.



THE WATER-COLOURS OF MR.  
CYRIL FAREY. BY GORDON HOLT

IT may well be that a keen eye can generally detect an architect's water-colour from one made by an artist pure and simple, but to acknowledge that such differentiation is, at times, made, does not necessarily imply a lack of imagination or of breadth in the architect's lesser professional work. As a fact, many architects, when sketching in the open, for instance, are able to emancipate themselves from that tautness of vision, that dryness of execution which, after all, might be expected of men dealing far more with the exact side of their art than with the more liquid and lyrical aspect of it. In other words, if an architect makes more one-eighth or half-inch scale drawings than sketches it does not preclude him from opening his eye to the world in a fresh way, or from wielding the brush with a fresh touch. The water-colours of Guérin, Walcot, Horsnell and Dieulafoy are there to prove this. But not theirs alone, for let us bear in mind that of the younger men, there is, in England alone, a plentiful supply. ■ ■ ■ ■ ■

Mr. Cyril Farey is one of them, and as with most of them, a tremendous amount of energy and hard work has gone a long way to strengthen natural gifts. Starting with an early training at the Architectural Association and at the School of the Royal Academy, Mr. Farey secured, in rapid succession, first the Architectural Association's Travelling Studentship (1909), then the Royal Academy School's Bronze Medal (1911), and subsequently three awards made by the Royal Institute of British Architects—Hon. Mention (1910), Tite Prize (1913), and Soane Medallion (1914). This amazing spell of success was broken by the war, but no sooner had he exchanged his khaki uniform for the overall, than Mr. Farey relapsed into his former habits and made off with the R.A. School Gold Medal and Travelling Studentship (1921). These last three awards are prizes of considerable weight and consequence; they indeed hold a strange and powerful fascination with architectural students, and to carry off the lot is therefore a notable achievement. ■ ■ ■ ■ ■

Now, whatever may be said against this competitive system among students, there is one advantage which it indubitably possesses: it does train the mind to think quickly and coherently; it also does train the hand to draw in a swift fashion not only well, but often with brilliance, because you cannot go on year after year tackling a great variety of intricate problems and expressing the dictates of the intellect upon the subject under consideration without formulating sound graphic methods to bring them home. Such methods must tell quickly and *sans ambages*; they must convey the message with which the mind alone struggled, at first, but which has, ultimately, to be brought out and crystallised in the most convincing way. And that is one of the advantages of this competitive system. Soon, the mind sees how sound it is to be clear—and simple. ■



"FERDINAND BRIDGE, VIENNA"  
WATER-COLOUR BY CYRIL A. FAREY

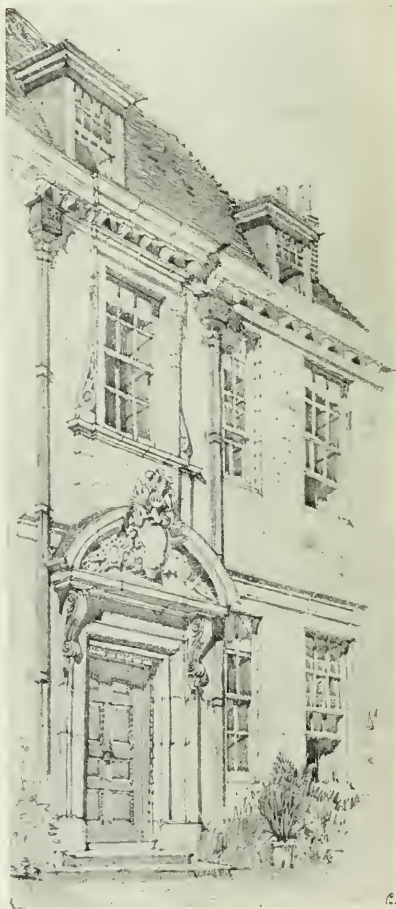


"PALAZZO REZZONICO  
VENICE." WATER-COLOUR  
BY CYRIL A. FAREY

## THE WATER-COLOURS OF MR. CYRIL FAREY

Looking over these water-colours of Mr. Farey, one cannot help noticing how they, too, are clear and simple. Each one expresses a definite sensation: that of having discovered a lovely agglomeration of building and landscape, and with a variety of reserve and lambent vivaciousness, he brings into action everything he is and everything he possesses, his virtues and weaknesses, his store of pre-adjudged notions, his enthusiasms. And what of his subjects? Well, it may be said that, with his characteristic technique—a rather personal affair by now—the choice of his subjects explains him. In regard to the technique, one should remember that Mr. Farey is looked upon as one of the leading architectural draughtsmen of this country. Countless are his perspective drawings and all have that simplicity and clearness for which they are justly valued and praised. That is an achievement, and the recipe which controlled their making is also, to an extent, the recipe of his water-colours. First of all, one apprehends the mind working rapidly in face of the chosen subject, preferably a picturesque or monumentally imposing one. Take Reims Cathedral, for instance. Here is a glorious fabric: proud, though desecrated; though incomplete, still standing nobly against that clear sky of France. And then Mr. Farey saw the possibilities of lights and shades playing about the place, and he put these down; and he also put down the low ground which is seen in front of the cathedral. That helps, too. He knew it would. You imagine him toying for a while with all these contrasts, these differences of level, the view point, the dramatic clash of vertical and horizontal planes, the light, all the time remembering how excellent it is to concentrate on his magnificent motif not by drawing and painting that alone, but by bringing it into vivid interest by a skilful use of all those considerations of light and of volume. If, therefore, he eliminated a lot, he also kept a few accessories and made the most of them. And that is why, armed with a sure technique, he conjured up that fine water-colour. All the others are done much in the same way. Maybe, they sometimes hug the objectivity of the subjects a little too closely. Yet, one is grate-

ful to Mr. Farey for piping his message so clearly and so unmistakably. It is done pat, with a sweet vigour, and no one can gainsay the attractiveness of his washes—so English, so clean and so charming. ▯



"THE JUDGE'S HOUSE  
THE CLOSE, SALISBURY"  
LEAD PENCIL DRAWING  
BY CYRIL A. FAREY



"CHICHESTER." WATER-  
COLOUR BY CYRIL A. FAREY





"REIMS CATHEDRAL"  
WATER-COLOUR BY  
CYRIL A. FAREY



"ARUNDEL." WATER-COLOUR  
BY CYRIL A. FAREY.





"MAISONS LAFITTE, THE  
CHÂTEAU." WATER-COLOUR  
BY CYRIL A. FAREY



## ROYAL GLASGOW INSTITUTE'S EXHIBITION



"SCHWARZENBERG PALACE, VIENNA"  
WATER-COLOUR BY CYRIL A. FAREY

### THE ROYAL GLASGOW INSTITUTE'S SIXTY-FIRST ANNUAL EXHIBITION.     ♦     ♦     ♦     ♦

THE Council of the Glasgow Institute has this year been unusually discriminating. No previous exhibition can be recalled at which the level of excellence has been so high. The loaned works too—always a feature—were particularly interesting. There was Mr. T. Millie Dow's *West Wind*, a canvas that inspires æsthetic delight, *Inverlochy Castle*, one of those mystically toned presentments of Highland enchantment, by Mr. D. Y. Cameron; *A Lady in Black and Green*, Sir John Lavery's remarkably penetrative portrait of Mrs. Dudley Ward; Sir William Orpen's well-known characterisation of Sir Charles Villiers Stanford, D.C.L.; and Mr. Nicholson's *Petunias*, a work of great and convincing beauty, belonging to Sir Hugh Reid, Bart.     ♦     ♦     ♦     ♦

In contributed portraiture there was abounding interest in *An R.A.F. Officer*,

by Sir James Guthrie, who so thoroughly appreciates the charm that lurks in gradations of brown; and also in Mr. George Henry's *Royal Academy Portrait*, an engaging personality in jade green gown and black fur coat, with a brown walnut table, a vase and a picture—one of those clear, luminous harmonies which this distinguished painter leads one to expect. Two other portraits had special interest; *Mrs. Jack Pettigrew*, by Mr. Maurice Grieffenhagen, R.A., and a studio sketch of *Thos. Hunt, Esq., R.S.W.*, the well-known Glasgow artist, by Mr. W. Somerville Shanks, who not only impresses personality on his canvas, but compels attention by his treatment of accessories.

Amongst the younger men Mr. Allan D. Mainds, in the *Motor Cyclist*, Mr. James Cowie, in *The Class Room*, Mr. Robert Sivell in a well-arranged interior, and Mr. Arch. McGlashan in a still-life study all claimed attention. Brilliant and fascinating notes of colour were seen in *Roses*, by Mr. S. J. Peploe; *Still Life*, by Mr.

## ROYAL GLASGOW INSTITUTE'S EXHIBITION

Leslie Hunter; and *The Embroidered Cloak*, by Mr. F. C. B. Cadell. *High Summer*, contributed by Mr. Stanley Cursiter, was full of sunlight and charged with decorative feeling; Mr. A. R. W. Allan's ploughing team, *A Pageant of Toil*, breathed the open-air feeling this artist has the faculty to impart; and Mr. George Houston's *Spring* and *Morar* accurately suggested the sense of weather-characteristic of this artist's efforts. ▢

The work of Mr. D. Forrester Wilson always commands attention; it has a finished, a mature effect, unfamiliar to some productions. *Sisters* is a typical example; well composed, finely drawn, richly toned, it satisfies the critical and æsthetic senses. ▢ ▢ ▢ ▢

In sheer delightful fantasy, *Mischief*, by Mr. Charles Sims, R.A., was supreme. This artist is with the medium of paint what Sir James Barrie is with characters on the stage or in a book; each transports us to a world of imaginative charm. Mr. Adrian Stokes, R.A., sent two dissimilar canvases—*Sunset*, a dazzling blaze of golden red, showing through the trees, and *The Palace of the Popes, Avignon*, an expression of well-composed, tenderly phrased placidity that in a distracting age will have untold value for its possessor. In a sense as soothing—because of subject, expansiveness and fine tonal quality—is *The High Road*, by Mr. Arnesby Brown, R.A., a liberally scaled canvas, technically interesting, big with atmospheric feeling.



"THE PALACE OF THE POPES  
AVIGNON." OIL PAINTING  
BY ADRIAN STOKES, R.A.



"MRS. JACK PETTIGREW"  
OIL PAINTING BY MAURICE  
GREIFFENHAGEN, R.A.



"PETUNIAS." OIL PAINTING  
BY WILLIAM NICHOLSON  
(Lent by Sir Hugh Reed, Bart.)



## ROYAL GLASGOW INSTITUTE'S EXHIBITION

*The Clock Tower, Gatehouse-of-Fleet*, by the late E. A. Walton, P.R.S.W., thoughtfully exhibited here by the Council, inspires sincere regret at the untimely demise of the artist. It has all the sensitivity, all the tonal subtlety, all the rare textural effect that generally characterises the gifted artist's work. Amongst the three monochromatic studies by Mr. George Pirie, A.R.S.A., *The Hen Roost* claimed attention. No artist since Crawhall has so familiarised art-lovers with the barn fowl. In the present case he has departed from his usual small scale, with a corresponding enlargement of delight. ♀

Of *North Berwick*, with its expansive East Coast breeziness, and *Viscount Morley addressing the House of Lords*, a technical triumph, both by Sir John Lavery, it is

unnecessary to speak at length : they have before distinguished other exhibitions. Nor will space permit of more than a bare mention of the realistic Highland transcripts by Mr. Archibald Kay ; the pictures of Highland cattle, atmospherically faithful, by Mr. Thos. Hunt ; the French and Belgian Boulevard studies, by Mr. James Kay, flooded with Continental daylight and gaiety ; and others in a wonderful galaxy of expressive interpretation. ♀

In the water-colour section there was a wonderful drawing of *Whitby*, by Mr. Fred Taylor, thronged with figures ; an architectural study by the same artist, *Porta Felice*, amazingly rendered ; a brightly toned drawing of a Kirkcudbright hamlet, by Mr. E. A. Taylor ; a convincing portrait study by Mr. James



"THE HEN ROOST." OIL PAINTING BY GEORGE PIRIE, A.R.S.A.





"SISTERS." OIL PAINTING BY D.  
FORRESTER WILSON, A.R.S.A.

Paterson; a characteristically powerful drawing by Mr. Frank Brangwyn, R.A., and a tenderly washed-in expression by the late Mr. E. A. Walton. The black-and-white and architectural sections were alike interesting. The sculpture gallery was this year distinguished by examples of the art of the late Professor Havard Thomas—*Lycidas*, in bronze, and his study of an old peasant, *Pierre*. Mr. W. Reid Dick, A.R.A., an old Glasgow student, was again powerfully represented

in a bust figure of *A. W. Forsyth, Esq.*, and a head of *Lady Diana Duff Cooper*. Work by Professor F. Derwent Wood, R.A., was also shown, with that of Messrs. Birnie Rhind, Newbury A. Trent, Alexander Proudfoot, Kellock Brown, and G. H. Paulin, while interesting in a double sense was a plaster cast of a bust portrait of *Sir James George Fraser*, author of "The Golden Bough," by the distinguished French sculptor, Antoine Bourdelle. ▯

J. TAYLOR.

SOME SILHOUETTES BY UGO MOCHI



"CRÔCHET," CUT PAPER  
SILHOUETTE BY UGO MOCHI

SOME SILHOUETTES BY UGO  
MOCHI.   ♦   ♦   ♦   ♦   ♦

THE few silhouettes of which reproductions are here given are the work of a young Italian artist, a scion of one of the oldest noble families of Florence, and form part of a large number executed by him, among which are examples of a very elaborate kind, involving in their production extraordinary delicacy of manipulation. Sgr. Mochi's principal occupation hitherto has been and still is that of a sculptor, but from his early years, when the plastic impulse began to assert itself,

long before as a lad in his teens he entered on his studies at the Accademia di Belli Arti at Florence, the making of silhouettes has been a favourite diversion, and latterly it has developed with him into a very personal means of expression, presenting little if any affinity with the traditional silhouette of a century ago. The subjects on which he has exercised his skill in this medium are of considerable variety. They comprise simple portraits like those we see in this group of great masters of music (Sgr. Mochi is himself an ardent student of music, and as a tenor has appeared with success on both the concert and the operatic



"TUSCAN BULLOCK CART AND OLIVE TREE"  
CUT PAPER SILHOUETTE BY UGO MOCHI

# SOME SILHOUETTES BY UGO MOCHI



"BLACK NECKED CRESTED CRANE"  
AND "AFRICAN MARABOU," CUT  
SILHOUETTES BY UGO MOCHI

stage); figure and portrait subjects of a more elaborate type, such as the girl doing crochet work; natural history subjects, like the two birds seen in our illustrations; subjects from the life of the peasantry in the country round about his native city (these having all along had a great fascination for him); and, finally, those more complex subjects referred to above, in which the artist has given full play to the Florentine decorative spirit with which he is deeply imbued. These last are on a

much larger scale than the generality of silhouettes of the cut paper description, and among the subjects are panoramic views of Florence and Rome which have a strikingly decorative effect. As a variation from the usual procedure the artist uses as a background to many of his black paper designs—such as these large compositions and the two rural subjects reproduced—a mottle-tinted paper which yields a less violent contrast than that which is yielded by white or a uniform tint. ▯



"PIÉDMONTESE CART," CUT  
SILHOUETTE BY UGO MOCHI





*Py. I. Tchaik.*



*Antonín Dvořák*



*Joh. Brahms*



*Gustav Mahler*



*L. Beeth.*



*F. Mendelssohn*



*Franz Liszt*



*Gi. Verdi*



*Niccolò Paganini*

SILHOUETTE PORTRAITS OF  
OLD AND MODERN MASTERS  
OF MUSIC. BY UGO MOCHI

RICHARD TESCHNER, DECORATIVE ARTIST



FLOWER WITCH, COLOURED ALABASTER;  
DWARF, CARVED SOAPSTONE, SET WITH  
SEMI-PRECIOUS STONES; "DRAGON  
PRINCESS." BY R. TESCHNER

RICHARD TESCHNER, DECORATIVE ARTIST AND MASTER CRAFTSMAN. BY A. S. LEVETUS

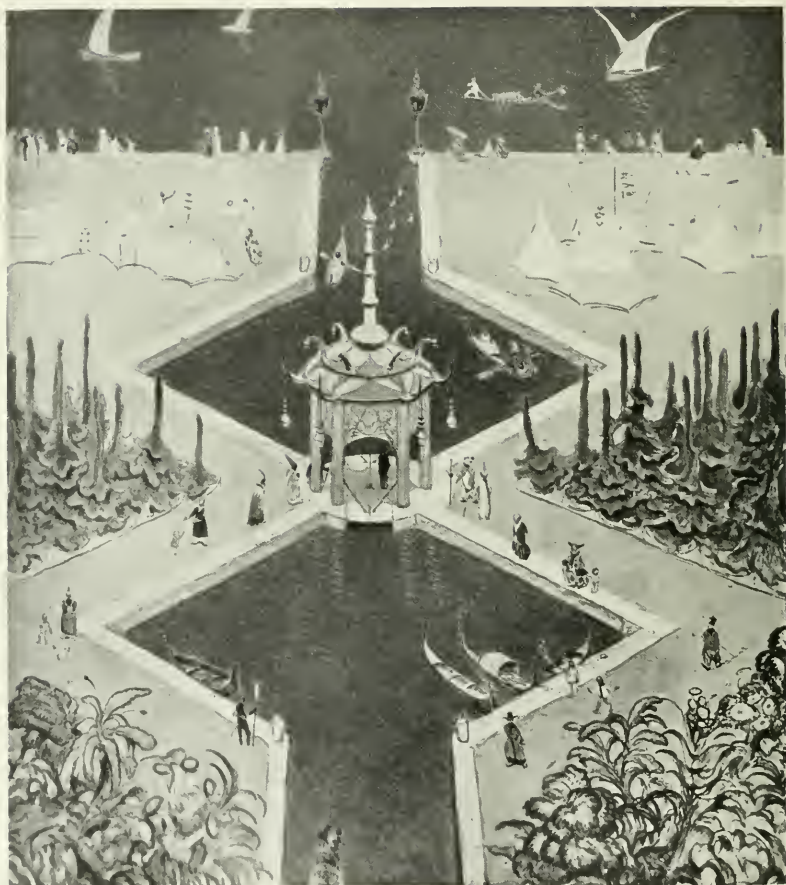
ATTENTION was called to the work of Richard Teschner, and especially to one aspect of it, in *THE STUDIO* for May, 1921, but to deal adequately with the production of an artist at once so original and versatile as he is, would require a series of articles. So diverse is his activity, and so perfect his craftsmanship, that Teschner may, with full justification, be classed among those rare few of whose art something will always remain to be said. He has long freed himself from all fetters of the so-called modern school of the arts and crafts—if he ever had any—and has developed an art peculiarly his own, inspired by that

of Oriental nations, the Chinese, the Javanese and the Siamese. ■ ■ ■

It was the close study of the marionette figures of these Oriental peoples which led him to the perfection of his "figure" plays, which from beginning to end are marvellous in their perfection of beauty. Such a marionette theatre as Richard Teschner's would draw large audiences from cultured and artistic circles, who would watch with intense interest the performances of the small actors as conceived and put in motion by their progenitor. It may be truly said that in these wooden figures of his there is more real life than is often found in living actors, for what strikes one most in these marionettes, both on the stage and off, is the complete absence of anything wooden in them,



MAHOGANY STATUETTE WITH  
AMBER EYES AND GILDED  
DRAPERY. BY R. TESCHNER



"SUN-LAND." TEMPERA  
PAINTING BY R. TESCHNER





R. TESCHNER'S MARIONETTE  
THEATRE: THE STAGE CLOSED

except the material out of which they are made. It is Richard Teschner himself who puts them into action. The whole scheme of choreography, the scenery, the music, everything is his. In his studio in the XVIIIth district of Vienna all the aids he needs are at hand — chemicals, tools, colours, stuffs. This studio is as individual in its being as is the artist himself. Here the master mind of the artist, and the skilled hand of the craftsman, are seen working in complete unison. Here are examples of Eastern art side by side with objects of his own creation, quite different, yet quite congruous with one another. ▀

Everywhere in the studio are reminders of Teschner's genius. One notes what a remarkable faculty he has for constructive ornamentation, and how the life and soul of it is its architectural backbone. He does

not call himself an architect, but one feels that the architect is innate in him. His work breathes its spirit : it is perfect in its build. There are the books which he has illustrated, the designs he has transferred from his mind to the copper-plates for his etchings, the pictures he has painted, the beautiful pieces of furniture, the pieces of sculpture, all bearing witness to his unusual creative power, his architectural sense, and his wonderful craftsmanship. Everywhere one looks one is unconsciously convinced of the entire absence of all and everything of the mechanical. One may see the tools with which outward form is imparted to an object, but it is the end to which one is insensibly drawn, not to the operative processes by which the end is achieved. ▀ ▀ ▀ ▀ ▀

Teschner's knowledge of and feeling for



PRINCE AND PRINCESS. MARIONETTE  
THEATRE FIGURES IN "THE PRINCESS  
AND THE WATERMAN" BY R. TESCHNER

materials is as astonishing as are his other qualities. He may have studied them, but he knows them and their uses, for his peculiar purposes, by instinct. He fashions them at will in obedience to his intentions; he sculpts in wood, in soapstone, in jade, in marble, as in other materials. His mahogany statuette with amber eyes and gilded drapery, here reproduced, bears testimony to the fertile thought and the superb craftsmanship emanating from one and the same mind in this the realisation of perfection of workmanship, beauty of design, and right use of material. ■

But the realisation of these same quali-

ties is to be found in all Teschner's artistic output, and is the underlying characteristic of everything he does. His art makes no attempt to be didactic, neither is it of the kind to dazzle and captivate the many, but those who have once come under its spell are not likely to forget it. Of his craftsmanship the same may be said as was said of William Morris, who "left nothing in an unfinished state that could be finished"; with whom nothing was passed as satisfactory "until it had been brought as near as human hands could avail to bring it, to that ideal standard he had conceived of it in his own mind." ■ ■



"THE MOOR," MARIONETTE SCENE IN  
THE CHRISTMAS PLAY "THE THREE







"MADONNA AND THE ARCH-  
ANGEL GABRIEL," (MARION-  
ETTE THEATRE, "CHRISTMAS  
PLAY") BY R. TESCHNER

## STUDIO TALK

(From our own Correspondents.)

LONDON. — The General Election, which monopolised public attention during the first half of last month, was remarkable, among other things, for the meagre display of pictorial posters on the hoardings. In London certainly very little use seems to have been made of this form of propaganda, and from what one gathers, this was also the case throughout the country. In pre-war elections—especially those in which the fight raged round Tariff Reform and the Taxation of Land Values—the various party organisations vied with one another in pouring out a flood of pictorial oratory, recognising that a telling cartoon has a far more potent influence on “the man in the street” than the spoken word. No doubt the

high cost of poster printing at the present time is one of the main reasons for the small use made during the election last month of a means which helped to enliven those of the past. ▯ ▯ ▯ ▯

“Peace and tranquillity,” the watchwords with which the Prime Minister appealed to the country, are also words which fitly characterise the successive exhibitions of the Old Water-Colour Society. Here in winter as in summer the atmosphere is one of calm repose; the Society goes on its way unaffected by this, that, and the other “ism” clamouring for public notice. Changes do, of course, take place, with changes in the roll of members, but they are never such as to disturb the general harmony. Hence the predominant characteristic of each display is homogeneity, which, however, is by no means the equivalent of



“STILL LIFE.” OIL PAINTING  
BY FRANK BRANGWYN, R.A.  
(Goupil Gallery Salon)



"A DRESSING ROOM AT  
DRURY LANE." OIL PAINT-  
ING BY LAURA KNIGHT  
(Goupil Gallery Salon)



"POMONA." OIL PAINT-  
ING BY MARK GERTLER  
(Goupil Gallery Salon)

monotony, as the current exhibition at the Society's galleries clearly proves.

At the Goupil Gallery, on the other hand, the collection of paintings brought together to form the twelfth of the series of salons inaugurated sixteen years ago, is of a decidedly heterogeneous character, and intentionally so, as the principal aim of the proprietors in instituting this annual display was to assemble the works of artists of various tendencies. In the present display this diversity is perhaps more marked than on any previous occasion, and tendencies of which there was barely a hint in 1906 are abundantly manifest; yet great as are the differences presented between the works of those who represent the newer tendencies and those of the artists who have contributed regularly to these exhibitions in the past, these differences are, save in a few cases, not productive of any violent discord. In all not far short of 200 artists are represented in this collection, and the number includes not a few French painters, living or deceased — notably Courbet, Sisley, Camille Pissarro, Gauguin, Maurice Denis, Félix Vallotton, Jules Flandrin, Le Sidaner, Lebasque, Lebourg,

Degas, Renoir, and Forain. Notable contributions from the British contingent include an admirable example of still-life painting by Mr. Brangwyn; a very fine portrait study, *Romilly John*, by Mr. Henry Lamb; two animated race-course scenes by Sir John Lavery; some subtle studies of coast landscape by Mr. Wilson Steer; vivacious indoor and outdoor scenes by Mrs. Laura Knight; a nude study and still-life by Mr. Mark Gertler; engaging floral studies by Mr. George Sheringham and Mr. Davis Richter, and of mountain scenery by



"STUDY OF A CHILD"  
PASTEL BY BERNARD  
MENINSKY  
(Goupil Gallery Salon)





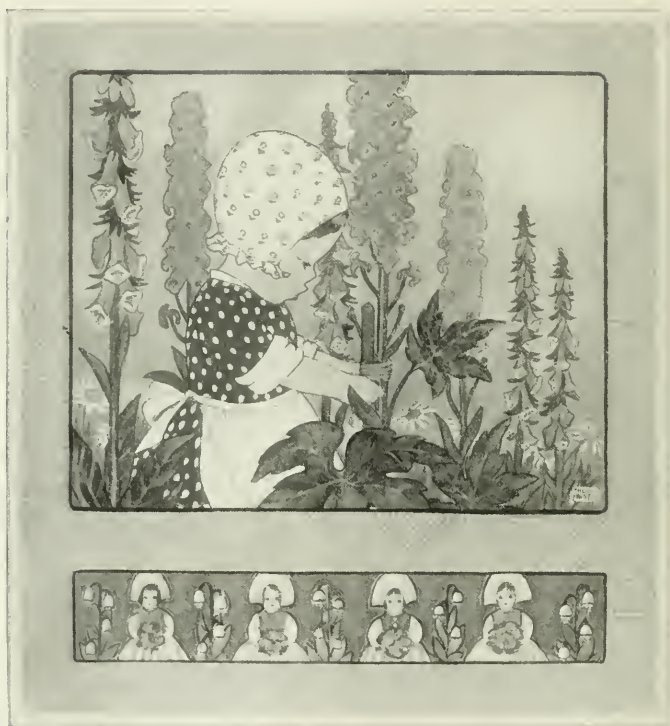
"IN DOCK." WATER-COLOUR  
BY W. W. RUSSELL, A.R.A.  
(Goupil Gallery Salon)

Mr. Louis Sargent; water-colour landscapes of Sussex by Mr. W. W. Russell; a capital figure study by Mr. Orlando Greenwood, *The Blue Dress*; characteristic paintings by Mr. Walter Sickert, Mr. Augustus John, and Mr. James Pryde; and among a very varied collection of drawings in divers mediums in the top room some interesting examples by Mr. Meninsky, Mr. Charles Ince, Mr. Charles Ginner, and Mr. William Conor. Two paintings, Mr. H. M. Livens's *Reflections* and Mr. Powys Evans's *Cannon Street Station*, have been purchased by the Contemporary Art Society. ■ ■

The winter exhibition of the Royal Society of British Artists is much on a par with previous displays. A Coronation picture, painted by the President, Mr. Solomon, R.A., and commemorating a luncheon to the King and Queen, makes its first public appearance here after a long delay, and is more successful than

most ceremonial paintings of this kind usually are; and there is also from the same brush an excellent portrait of Viscount Lascelles, their Majesties' son-in-law. Amongst the general body of exhibits are some paintings by Mr. Orlando Greenwood which strengthen the display, including besides two portraits of women, a humorous still-life version of *Susanna and the Elders*. Mr. E. A. Cox, a disciple of Mr. Brangwyn, is also seen to advantage in *Autumn Tints*, *The Potter's Daughters*, and a flower study, all characterised by an agreeable decorative quality and a pleasing display of colour. An oil painting by Mr. Otway McCannell, *Storm and Contrast, Corfe*; water-colours by Mr. Charles Ince (*Ruins of Corfe Castle*) and Mr. Kurihara (*Scene of Canal, Venice*), and some designs by Mr. John Austen are among other attractive features of this show.

We referred briefly in our last issue to the arrangements being made for the



"MARY, MARY, QUITE CONTRARY." WATER-COLOUR  
BY CHLOË PRESTON

representation of British Art in the next International Exhibition of Contemporary Paintings at the Carnegie Institute, Pittsburgh. The British Committee consists of Mr. George Clausen, Sir William Orpen, Mr. Richard Jack, Mr. Augustus John and Mr. Talmage, of the Royal Academy; Mrs. Laura Knight, Mr. William Nicholson and Professor W. Rothenstein. This Committee has furnished to Mr. Homer Saint-Gaudens, Director of Fine Arts at the Institute, a list of artists who are to be invited to send paintings, and it will also act as a jury to select an additional number of paintings

from those to be submitted by British artists generally. The days fixed for this selection are February 8th and 9th, and painters desirous of sending in should obtain the requisite forms, etc., well in advance of that date from Messrs. Dicksee and Co., Duke Street, St. James's. The exhibition will open on April 26th.

At the Gieves Gallery, in Old Bond Street, next month (January 23 to February 2nd) Miss Chloë Preston of York will be showing a collection of water-colours, posters and cut-out toys. Miss Preston is well known as the inventor of the "Peek-a-Boo" series of children's



"THE FLOWER GIRL."  
WATER-COLOUR BY  
CHLOË PRESTON.







"MR. CAULIFLOWER"  
ILLUSTRATION FOR A  
VEGETABLE AND FLOWER  
PLAY BY NINA M. BALFOUR

books, but this will be the first occasion on which her more decorative drawings, such as the two we reproduce, have been exhibited. These drawings are distinguished by a charming display of colour to which the best of reproductions fails to do complete justice. ❖ ❖ ❖

Miss Nina Balfour's illustration for a "Vegetable and Flower Play," reproduced on this page, is one of many of a similar kind executed by her in water-colours from which useful hints for festive occasions may be derived. ❖ ❖ ❖

At the Leicester Galleries last month the chief feature was a collection of work by the most distinguished of the older school of Russian artists, Ilya Repin, whose death has more than once been reported in the newspapers, but who is now happily alive and enjoying well-earned repose after a long and fruitful career. Several of the

paintings exhibited have been done since the fall of the Tsarist régime, and are remarkable evidence of the vitality of the artist, who is now close upon eighty. ❖

Mr. F. H. Whittington, of Brockenhurst, in the New Forest, the maker of the group of toys we illustrate on page 346, is an artist who has turned his professional training to good account in preparing the designs for and executing these miniature models of animals. They are all made to scale from drawings after living or stuffed specimens at the Zoo and the Natural History Museum, and all are hand-carved and coloured accurately. His stock also includes numerous tame animals—dogs, horses, New Forest ponies, as well as huntsmen, farmers and other humans and a collapsible doll's house—and, what is



"JOUE BELGE," REPLICA  
OF AN OLD WINDMILL MADE  
BY DISABLED BELGIAN  
SOLDIERS FROM A MODEL  
BY MME. FRANCHOMME  
VAN HALTEREN

(Photo R. Couprin)



TOY ANIMALS HAND CARVED IN WOOD TO SCALE AND PAINTED IN NATURAL COLOURS. BY F. H. WHITTINGTON, BROCKENHURST

of no little importance in these days, the prices he charges are quite reasonable. ▯

With these Brockenhurst toys we illustrate some made in Belgium under the auspices of a co-operative organisation which provides occupation for disabled Belgium soldiers. "Le Jouet Belge" is its name and most of the toys produced by its *protégés* have a distinctly Belgian character. Besides single models of old houses of various types, they include miniature replicas of groups of habitations such as the Grand Place at Furnes, the Béguinage at Dixmude, the old village of Lisseweghe.

Human types and domestic animals also figure prominently, and among them are some very faithful reproductions of men and women of the urban and country districts dressed in the costumes peculiar to them. The animal creation is not confined to the domestic kinds, for there are tigers and polar bears with jointed limbs keeping company with rabbits, dogs, horses and roosters. Most of the toys are made from models supplied to "Le Jouet Belge" by three ladies—Madame Franchomme van Halteren, Mlle. Léo Jo and Mme. Meunier Gaudron. In the



"JOUET BELGE." BRABANTINE FARM MADE BY DISABLED BELGIAN SOLDIERS FROM A MODEL BY HENRI ROIDOT (Photo B. Couprie)



THE GRAND PLACE, FURNES



THE FLORENVILLE DILIGENCE (ARDENNES)



AN OLD FLEMISH FARMHOUSE



AN OLD HOUSE IN YPRES  
DESTROYED IN THE WAR

"JOUET BELGE" TOY MODELS MADE BY DISABLED BELGIAN SOLDIERS  
FROM MODELS BY MME. FRANCHOMME VAN HALTEREN (Photogr. B. Coupin)

## STUDIO-TALK

case of the Brabantine farm, the model was one which Mons. Roidot had made for his own children, and was offered by him to "Jouet Belge" in 1916 for the use of wounded soldiers.     ♦     ♦     ♦

At a General Assembly of the Royal Academy on November 23, Sir Bertram Mackennal, A.R.A., sculptor, was elected an Academician, and Mr. George Lambert and Mrs. Annie Swynnerton, painters, were elected Associates. Both Sir Bertram Mackennal and Mr. Lambert are Australians, though both have practised in England for many years. The election of Mrs. Swynnerton marks a new and important departure from Royal Academy tradition, for though when the Academy was founded two women—Angelica Kauffman and Mary Moser—were among the foundation members, the candidature of women

artists has in the long interval been persistently discountenanced. In at length yielding to public opinion in this matter and falling into line with other leading art societies the Academy has, we think, acted wisely.

**B**ERLIN.—Though there is a doubt as to the precise form which art is taking to-day in Russia, it is quite certain that both the pre-revolution individualistic tendency and the immediate post-revolution romantic trend have momentarily disappeared. Their place is now occupied by a tendency to which the name "Proletcult" (*i.e.*, Proletarian Culture) has been given. It is a term which seems to get on the nerves of the new *Intelligentsia* in Russia. I have met several who argue, perhaps not without reason, that there is no such thing as



"VANKA VSTANKA" THEATRE, BERLIN :  
STYLIZED BURLESQUE SCENE IN THE  
BALAJEFF CHAUVÉ-SOURIS MANNER  
WITH VERY STRONG REALISTIC COLOUR





THE MOSCOW ART THEATRE :  
A SCENE IN MAXIM GORKI'S  
"LOWER DEPTHS"

culture of the uncultured. Even the most significant artists within the movement itself think it is entirely false to speak of the worker in connection with Art. There is a wide range of distinctions between the unqualified and qualified worker ; but Art has no distinctions. However, criticism apart, the organ-

isation for Proletarian Culture is a fairly considerable one. It is supposed to be self-supporting, but it receives both funds and theories from the Commissariat of Education. It comprises about 400 groups distributed throughout Russia, and numbers more than 500,000 members. It has a very important centre at Moscow in the



SCENE FROM PLETNIEFF'S REVOLUTIONARY PLAY  
"LENA" AS PERFORMED IN THE "PROLETULT"  
OR WORKERS' THEATRE IN RUSSIA

## STUDIO-TALK

Morosov Palace, where I had opportunities of inspecting some really amazing examples of Proletcult art work. ■ ■ ■

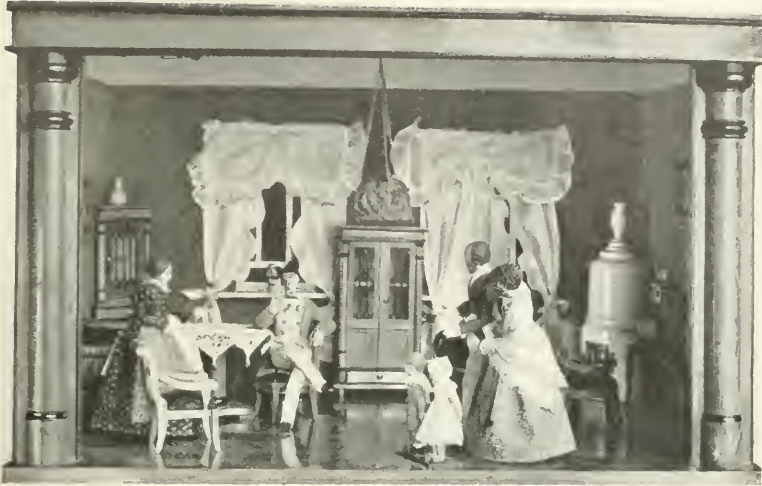
The "proletcult" problem may be stated as follows. The present Russian population—a working-class and peasant population—contains the raw material of a new *Intelligentsia*. The pre-revolution *Intelligentsia* have disappeared. How can this raw material be turned into the finished product? The supporters of the new régime answer, by education, and by giving the masses the control of the cultural institutions, the Theatre, the Art Galleries, Museums, Libraries, and so on. Accordingly a system of State education has been built up aiming to set the working-class population dreaming of a Communist Russia definitely revolutionary in thought and action, and in all forms of expression, but peopled by art-craftsmen. Perhaps the most original point of this system, especially as it concerns art, is its strong insistence upon the value of improvisation united with co-operation. It also insists strongly upon the union of art and life. ■ ■ ■

Anyone who wishes to study the application of these principles to art must go to the theatre, for the theatre has not only undergone a steady development ever since 1918 as a proletarian institution, but it has acted like a plough. It has worked over the social surface and brought to light from the proletarian soil a large number of "inspired workers," who are both visionaries and technicians and have a special skill in bringing the masses on the stage where "personalities" have in their opinion been too long. ■ ■ ■

The "Proletcult" movement in the Theatre has destroyed a whole period of theatrical activity by cutting out the period between the Italian *Commedia dell'Arte* and the beginning of the War. Plays are now handled as scenarios, in which form they are handed to the players by the director. Gaps are left to be filled in by the audience, who are thus invited to take part in the action. The general motive of such plays is the recasting of Russia in new moulds and the destruction of the old ones. This motive has served to sweep away



RAG PUPPETS MADE BY PEASANT CHILDREN IN THE FAMINE DISTRICT OF RUSSIA, REPRESENTING SATIRICAL CHARACTERS IN GOGOL'S PLAYS



"BIEDERMEYER" DOLL'S  
ROOM WITH MOVABLE  
FIGURES. BY KÄTHE KRUSE

conventional scenery and to introduce symbols, the latest of which are stamped with the impression of the enthusiastic proletariat. At first there was a kind of Futurist symbolism as in Pletnieff's "Lena," but now it is realistic, touched with the extreme of Japanese simplification. A few window-frames, fences and gates are put together to express a newly built State. ■ ■ ■ ■ ■

To see the Russian Theatre as it was in 1914 one must either go to the Moscow Art Theatre or to the two Russian theatres in Berlin—the "Blaue Vogel" (Blue Bird), and the "Vanka Vstanka" (the latter deriving its name—"Jack stand up"—from that of the familiar Russian wooden toy figures, which, weighted with lead at the base stand up in whatever position they are placed). The one preserves its "inspired" realism according to which every detail is reproduced with the hair for hair fidelity of the little Dutch masters; the others give delightful versions of the Balaieff super-cabaret entertainments, stylized burlesques in which big design, strong colour and interpretative movement play leading parts.

It should be said that the pieces acted at the Moscow Art Theatre are chosen strictly to suit the revolutionary mood of the public, and the setting itself is not permitted to contain anything of a bourgeois nature likely to corrupt a working-class audience. Thus, Ibsen's and some of Chekhov's plays and backgrounds are forbidden. In the Berlin *émigré* theatres on the other hand the pre-revolution individualistic tendency has full play. ■

In Russia the workers' theatre movement has spread even to the remotest villages. In the Famine District, where the horrors of starvation are indescribable, one may see children making puppets out of rags in the likeness of the mid nineteenth-century characters in Gogol's plays. ■ ■

HUNTLY CARTER.

Frau Käthe Kruse's dolls are well known and appreciated both on account of their artistic qualities and because they are made of indestructible and washable material. Besides a large variety of dolls proper, her creations include some clever reproductions of types from past generations such as the group illustrated above.

## REVIEWS

*Shakespeare. The Winter's Tale.* With coloured pictures painted in tempera by MAXWELL ARMFIELD. (London: J. M. Dent & Sons, Ltd.). 18s. net. One of the tempera paintings, of which reproductions have been made for this edition of "The Winter's Tale," is also reproduced (by courtesy of the publishers) as an accompaniment to Mr. Batten's paper on "The Practice of Tempera Painting" in our present issue, and the reader is referred to it as exemplifying the artist's method. There are in all twelve full-page pictures—four single subjects and four pairs; and at the end of the volume Mr. Armfield appends some notes on the genesis of the series and the aims he had in view. These paintings, he says, "have been done with the aim of presenting a series of pictures such as take place on the stage in an actual production. . . . They aim at expressing the action of the characters in the medium of the stage and not in that totally different one of illustration." He goes on to say:

The production which these pictures record was made by my wife, Constance Smedley—in a method we have evolved during ten or twelve years. She made some hundreds of small drawings of movements and groupings, crystallising the continuous rhythmic structure of the play. In the coloured pictures these compositions have been retained, and only amplified to the extent which was intended in the production. ■ ■ ■ ■ ■

The colour symbolism employed in the production, and accordingly represented in the reproductions, has evidently been the outcome of very close study, as these appended notes clearly imply. Its *sons et origo* was that line of Autolycus's; "The red blood reigns in the winter's pale." (Act iv., scene iii.) ■ ■ ■ ■ ■

*The Fairy Tales of Charles Perrault.* Illustrated by Harry Clarke. With an Introduction by Thomas Bodkin. (London: George G. Harrap & Co.) 15s. net.—Someone was remarking the other day what a great improvement has taken place in the illustration of children's books in recent years. In bygone generations publishers of such literature (with a few notable exceptions) were content with mediocre and often very crude pictures, but nowadays they want the best they can get, and fortunately there are artists of

repute who are ready to give them what they want. The beautiful illustrations with which Mr. Harry Clarke has embellished this collection of Perrault's fairy tales, consist of a dozen colour plates and the same number of full-page black-and-white drawings, supplemented by numerous decorative adjuncts. He has entered thoroughly into the spirit of the tales, and his drawings are also in keeping with the period of their production—the age of Louis XIV ("Le Roi Soleil"). It is strange, by the way, that though most of these fairy tales—such as Red Riding Hood, Cinderella, Blue Beard, and Puss in Boots—reappear from year to year in numberless editions, the name of their author is more often ignored than acknowledged. He was a remarkable man in his day, and deserves to be remembered quite as much as the Brothers Grimm and Hans Andersen. Mr. Bodkin's brief biographical sketch of him is a timely reminder of his genius. ■



HALF-TITLE DRAWING TO "LITTLE THUMB." BY HARRY CLARKE  
(From "The Fairy Tales of Perrault"  
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HALF-TITLE DRAWING TO "THE FAIRY." BY HARRY CLARKE  
(From "The Fairy Tales of Perrault," G. G. Harrap and Co.)

*The Idyls of Theocritus and The Idyls of Bion and Moschus.* Rendered into English prose by ANDREW LANG. Illustrated after water-colours by W. RUSSELL FLINT. (London: The Medici Society, Ltd.) Two volumes. £8 18s. 6d. *Sixte Idillia chosen out of the famous Sicilian Poet Theocritus and translated into English verse.* Reprinted with woodcut decorations by VIVIEN GRIBBLE. (London: Duckworth and Co.) 30s. net. The appearance of two reprints of Theocritus in English this season, not forgetting Lefroy's "Echoes" from the same poet, prompts the question: What message have these idyls for us who, more than 2,000 years after they were uttered, live under conditions so vastly different from anything he knew or imagined? He was a native of Syracuse, upon whose dwellers, we are told by Cicero, the sun shone every day and where there was never a morning so tempestuous but the sunlight conquered at last, but with all his enjoyment of city life it was the "sights and sounds and fragrant air of the forests and the coast" that he loved best, and the yearnings expressed in his idyls, and those of his two less famous contemporaries, Bion and Moschus, are shared by many in these days. All three Bucolics have found a sympathetic

pictorial interpreter in Mr. Russell Flint, whose twenty plates in colour will arouse the envy of book-collectors, only few of whom will be privileged to possess this sumptuous edition, which is restricted to 500 copies. The plates are produced by the Collotype process—the most perfect of the various methods of colour reproduction, but a very costly one.

Messrs. Duckworth's quarto reprint of six of the idyls (VIII., XI., XVI., XVIII., XXI., XXXI.) is from a unique little duodecimo in the Bodleian which was printed at Oxford in 1588, and the original spelling has been retained. The book is printed by the Cloister Press, Manchester, the type used being a modified reproduction of an early Venetian model and blending admirably with the strong black outline woodcuts of Miss Gribble.

*The Game of Chess.* Done into English from the Latin of M. Vida, and printed by Richard Stanton Lambert, and intro-



"AND AIMS HIS DEADLIEST STROKE . . ." WOODCUT BY NELL LAMBERT TO VIDA 'THE GAME OF CHESS' (Stanton Press, Wembley)

duced by Richard C. Lambert, and decorated with woodcuts by Nell Lambert. (Wembley Hill: The Stanton Press. £1 1s.)—*Orchestra, or A Poeme of Dauncing*. By Sir John Davies (1596). Newly reprinted at the Stanton Press. £1 1s. These two reprints emanate from one of the small number of private presses devoted to the printing of books by hand in limited editions, and the quality of the work is such as to entitle them to the earnest attention of bibliophiles. The type used is a bold "old face" roman of the Caslon style, which shows up well on a page with ample margins, as in these books, and also has the pre-eminent advantage of easy legibility. The composition and printing are done by Mr. and Mrs. Stanton, the latter contributing also the woodcut illustrations and decorations. The "Scaccia Ludus" of Vida, the Latin text of which is reprinted opposite Mr. Stanton's English rendering, was pronounced by Pope Leo X. to be almost superhuman in the novelty of its subject and the ease and dignity of its verse. ■ ■ ■

*Goya as Portrait Painter*. By A. de Beruete y Moret. Translated from the Spanish by Selwyn Brinton, M.A. (London: Constable & Co., Ltd.) 52s. 6d. net.—The volume before us is the initial instalment of a work which, when completed, will place English readers in possession of an exhaustive study of the achievements of Francisco Goya as a painter and etcher by that distinguished critic, the late Don Aureliano de Beruete, who, for some years before his death last June, was Director of the famous Prado Museum, Madrid. The Spanish edition of this first volume was published in 1915, and was followed by a second edition three years later; the other two volumes, of which the English versions are in preparation, were published in 1917 and 1918 respectively. Mr. Brinton's able translation of "Goya as Portrait Painter" is accompanied by 58 plates reproducing by the collotype process a whole gallery of those portraits which have placed Goya among the world's great masters of human characterisation—Mr. Brinton, indeed, is disposed to regard him as "the greatest portraitist who ever lived," a claim which, of course, can only be accepted or rejected

when the true criteria of greatness have been established beyond question. Beruete's study follows the painter throughout the half-century during which he painted portraits, and terminates with a reference to a very important work executed a year before Goya's death and when he was 81. The extraordinary feature of this painting—a portrait of his friend Don Juan de Muguiro—is its vibrating technique, its execution with small strokes of the brush, and the evidence it gives of endeavour "to aspire to the spiritualisation of human images, to give us the sensation of what these feel, speak, and think—in a word, of their actual life." ■ ■ ■

*A Book of Woodcuts*. Drawn on wood and engraved by LIONEL LINDSAY. (Sydney: Art in Australia, Ltd. London: Constable and Co., Ltd.) £2 2s. net. This album of twenty woodcuts, all of which save the frontispiece are printed in black, has been wholly produced in Australia and does credit to those responsible for it. The subjects are varied, including landscapes and figure and animal studies, and all, with one or two exceptions, have been made direct on the blackened block. The "white line" manner of Bewick is the one preferred by the artist, who believes that the drawing of the whites with the graver directly on the dark ground is the only way to do truly original work in the medium and establish the woodcut by the side of the etching as an original method of expression. ■ ■



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